

FIFTIETH YEAR

IN THIS ISSUE: PICTORIAL BIOGRAPHY OF CHRISTOPH WILLIBALD VON GLUCK, 1714-1787

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Fiftieth Year

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Eugene Goossens' Conducting Continues to Elate Philadelphia Orchestra Patrons

His Second Week as Guest Leader Again Finds Audiences Most Enthusiastic—Society of Ancient Instruments Delights Curtis Institute Students and Faculty—Pennsylvania Opera Company Gives the Masked Ball—Maria Koussevitzky and Sevitzyky Please in Recital

PHILADELPHIA, Pa.—Philadelphians were privileged on March 1 and 2 in having Eugene Goossens, conductor of the Rochester Symphony Orchestra, as guest conductor of the Philadelphia Orchestra for the second week.

Mr. Goossens selected another interesting program, opening with the beautiful Fourth Symphony (in E minor) of Brahms. From the brilliant Allegro through the haunting Andante and the boisterous Presto, to the last note of the spirited Finale, one's interest and pleasure was maintained. Mr. Goossens gave the work a magnificent reading. The orchestra played splendidly, with the vital quality that was noticeable in Mr. Goossens' previous concerts. William Kincaid, flutist, did some beautiful solo playing in the last movement.

After the intermission a novelty was presented for its American premiere: Lord Berner's Suite from The Triumph of Neptune. This was in four sections, the first being subdivided into three parts, Prelude, London Bridge, and Schottische; the second was Cloudland; the third in two parts—Farewell and The Frozen Forest; the fourth, Hornpipe. The work is delightfully humorous and typically British. It received a warm reception from the audience.

The Slow Movement from Sinfonietta on Russian Themes by Rimsky-Korsakow was beautifully melodious, and very pleasingly read and played.

The closing number was Oriental Fantasy, Islamey, by Balakirew, orchestrated by Casella, a very colorful and brilliant composition. Although originally written for piano, it has been cleverly orchestrated by Casella; the Fantasy had a fine performance at the hands of the orchestra.

Mr. Goossens received ovations after each number, and particularly at the close of the concert.

THE SOCIETY OF ANCIENT INSTRUMENTS

The faculty and students of The Curtis Institute of Music enjoyed a rare treat on the evening of February 24, when they listened to a concert given in Casimir Hall by The Society of Ancient Instruments of Paris, an organization founded in 1901 by Henri Casadesus.

Such a concert seems to have become an annual event at the Curtis, and is anticipated with great interest, especially by those who are studying or have become performers upon string instruments. Those used at this time, with the exception of the clavichord, were genuine 18th century instruments, and the scores used by the players were just as the composers of the 17th and 18th centuries had written them, not transcribed into the modern musical vernacular. Therefore, with the clavichord—a faithful reproduction of the original type—one heard just such music as delighted the audiences of two hundred years ago.

The members of The Society of Ancient Instruments are Marius Casadesus, Henri Casadesus, Lucette Casadesus, Maurice Devilliers and Regina Casadesus-Patoni, players, respectively, upon the quinton, viola d' amour, viola da gamba, basso da viole and the clavichord. These artists gave ample proof of technical and artistic accomplishment of a high order.

The concert opened with a Petite Symphonie by Marais (1656-1728) and closed with a Florentine Suite by Galeazzi (1738-1819), both played with such perfection as to elicit many recalls. M. Marius Casadesus' performance of a concerto by Bruni (1759-1823) was very brilliant and called forth the greatest enthusiasm. Regina Casadesus-Patoni's mastery of the technique of the clavichord was shown in a Partita by Ayrton, particularly in the second movement (Siciliano) and in the toccata, with its sparkling tone and swift movement. M. Henri Casadesus was heard in a Divertissement by Cimarosa, in which the tone of the ancestor of the viola was a delight. All three soloists graciously responded to the burst of enthusiasm which greeted them.

PENNSYLVANIA GRAND OPERA COMPANY

The Pennsylvania Grand Opera Company gave an excellent performance of Verdi's Masked Ball, in the Academy of Music on February 27. The cast was unusually well balanced. Giovanni Zenatello as Richard, the Count, was excellent. Pasquale Amato as Reinhart was in fine voice and fairly "stopped" the performance with the aria Eri tu Renata. Flandina, as Amelia, sang beautifully, especially in the aria of the second act. Rhea Toniolo as Ulrica, the negress astrologer, did splendid work, both vocally and dramatically. Dorothy Fox was good as Oscar, the page, while all the lesser roles were well taken as follows: Mario Fattori (Samuel); Luigi Dalle Molle (Tommaso); Valentin Figaniak (Silvano); Adolfo Caldeiti (a judge).

Frederico Del Cupolo, conductor, has much of which to be proud, in the way he has brought up the standard of this company's performances. His firm and convincing lead holds the various lines together in a pleasing unity. The chorus did better work than ever before and the ballet was equally good.

MARIA KOUSSEVITZKY-SEVITZKY RECITAL

An unusual recital was given in the Foyer of the Academy of Music on February 25, by Maria Koussevitzky, soprano, and her husband, Fabien Sevitzyky, contra bass soloist. It is seldom that the opportunity is afforded to hear the contrabass played as a solo instrument. As a result, one is surprised and delighted with the beautiful cello-like tone produced under Mr. Sevitzyky's skilled fingers. His opening number was a sonata by Henry Eccles, in the old style, of

which the Largo and Andante evidenced the beauty of tone, and the Allegro and Vivace an amazingly facile technic, on such a heavy instrument. In a later group came an Aria by Scarlatti, a Chopin Etude, and Mr. Sevitzyky's own arrangement of Dvorak's Humoresque, which was so delicate and graceful that it might have been a violin playing. Mr. Sevitzyky's final group was composed of three compositions by Sergei Koussevitzky; Andante, Chanson Triste, and Valse Miniature, all charming in both melody and harmony. As an encore Mr. Sevitzyky played a dainty Beethoven Minuet.

Maria Koussevitzky again gave evidence of her superb artistry in her singing of numerous songs of widely differing character. Elsa's Traum from Lohengrin was beautifully sung, followed by the beautiful Von ewiger Liebe by Brahms, and the lilting Heimkehr vom Feste by Blech. Her second group included Air de Lia from L'enfant Prodigue, by Debussy, (so difficult to sing well, but magnificently done by this artist); Soupir and Tout Gai by Ravel (both delightful), and the lovely El Pano Moruno, by DeFalla. The closing group sung by Madame Koussevitzky was appropriately Russian aria from Jolanta by Tschaiakowsky; Song by Rachmaninoff; Snowflake by Gretchaninoff; and two dainty Russian children's songs. Encores were also demanded. Madame Koussevitzky's voice is clear and high with a velvety quality very pleasing to hear. Her phrasing, breath control, and musicianly interpretations are a few of the features of her art, which have gained her well-deserved popularity.

Dorothea Neebe-Lange, as accompanist, did some competent and artistic work.

Following the recital a reception was held for the two artists at the home of Mrs. Edward McCollin. M. M. C.

Schumann-Heink Prepares for Master Class

KANSAS CITY, Mo.—Imagine Ernestine Schumann-Heink, in her sixty-eighth year, bending cheerfully over a history of music. She sits in her sixteenth floor apartment, the enticing odor of a good German soup wreathing her, from the tiny pantry, "boning up" for the benefit of the class of singers she will teach here next June.

It would not be necessary, one can be sure, for Schumann-Heink to spend much time boning up on purely musical matters pertaining to her Kansas City master class. She wishes, however, to make the fifteen classes account for a brief survey of the entire literature of song, along with the more practical matters of voice teaching, and so she is correlating her information by the same process thousands of undergraduates know so well. At sixty-eight years, she still studies.

"But don't think I'm making all this fuss about just teaching fundamentals," she said positively. "Not I. There are many who can do that. My teaching is to include master classes such as the one last summer in Kansas City. In them I shall try to teach the message of music, the light and the shade of emotion that plays behind the words, and the voice. The true art of singing, in other words.

"I have a few exceptional voices, uncultured. I shall teach everything—technic, placement, breath control and all the fundamentals. But I feel that the best thing I can do will be to pass on as best I can the secrets of what some kind friends have called me mistress—the grand tradition. If, next June in Kansas City, a few pupils carry away an idea of what is meant by those words, I shall not have taught vainly."

Schumann-Heink is singing, in her sixty-eighth year, the Erdas of the Ring at the Metropolitan. She is finishing up a season of seventy-five concerts, and with the coming of summer she plans no rest, but a five weeks' master class in Kansas City, under the management of Horner-Witte, through arrangement with George Engles. It is her second: Kansas City had the honor of providing (with the help of the nation at large) 200 students for the first class last summer.

This year interest is even more widespread, and with the active aid of those who participated in the success of last summer's class, it is expected that even that record attendance will be passed.

Far better living accommodations will be possible inasmuch as new hotels in the neighborhood of the Kansas City Horner Conservatory, as well as the new school dormitory, will be opened to master class members, the latter as long as rooms are available. Every detail has been thought out, in the light of last summer's experience, says Roland R. Witte, manager of the class. Everything from comfortable chairs to practice pianos for the class will be available.

Beginning June 10, the class continues five weeks, including three class lessons weekly, and such private instruction as she has time for. Assisting again this year will be Josef Hartman Vollmer, who will be available as coach, in addition to accompanying Madame's private and class lessons.

Information on the class can be had from Mr. Witte in Kansas City.

A Strauss-Korngold Operetta for Vienna Opera

VIENNA.—Erich W. Korngold is at present preparing the world premiere of Leo Fall's posthumous operetta, *Roses from Florida*, at the Theater an der Wien here. Korngold will conduct the performance but he denies the rumor

that the work contains any of his own music. According to Korngold, the piece, aside from Korngold's orchestration, is entirely Fall's own work. Korngold, who has been successful in modernizing operettas of Johann Strauss, is said to be at work on the latter's *The Queen's Lace Handkerchief* and *Prince Methusalem*, and much interest has been evoked by the rumor that the Vienna Staatsoper has decided to produce one of these pieces in Korngold's arrangement and under his baton. The Berlin State Opera will also produce one of the two works, in Korngold's arrangement, during the Festival Weeks, in June of this year. P. B.

Harmati Gives Masterly Reading of Dvorak Work

His Presentation of The New World Symphony
Arouses Great Enthusiasm Among Symphony
Patrons—Other Programs Also Please

OMAHA, Neb.—The latest program of the Omaha Symphony Orchestra brought to the patrons of these concerts a hearing of Dvorak's New World Symphony. It was by no means a conventional performance that Conductor Harmati presented. His study of the score has been from a subjective standpoint and his reading revealed the well known work in many new and interesting lights. Always a specialist in fine phrasing, Harmati imparted a particular finish to the melodic contours of the work, and he likewise made it perfectly clear that though the title of the symphony bears the legend From the New World, the nature of the music derives even more from old world sources. The audience gave the work a rousing reception and left no doubt as to the warmth of its welcome. Three short numbers by French composers further gave much pleasure by their novelty and charm—the original Entrance of the Little Fauns, from the ballet *Cydalise* by Pierre, a stately and colorful *Gymnopedies*, by Satie, and a gracefully melodious *Pavane* by Faure. A spirited and glowing rendition of Tschaiakowsky's Italian Caprice, as a closing number, left the audience in a state of high elation.

For the school children's concert, given on the day preceding the evening program, Herbert Schmidt, pianist, came from Lincoln, Neb., to play two movements from Schumann's concerto for the piano. This he accomplished with pronounced success, playing with accurate and finished technic, and interpreting with thorough musical comprehension. Le Brand Wykoff, tenor, interpreted a set of Aesop's Fables by Hill with such excellent vocalism and lively characterization as to score an immense hit with the youthful audience.

The Omaha Philharmonic Orchestra, conducted by Henry G. Cox, was heard in a popular program at the Community Playhouse recently. Harry Cooper, baritone, accompanied by Mary Silver at the piano, functioned as soloist. J. P. D.

Sandor Harmati to Conduct in Europe



SANDOR HARMATI

conductor of the Omaha Symphony Orchestra, is to be the last guest conductor to have charge of the Berlin Philharmonic series. He will sail for Europe on March 15 on the Olympic, and conduct in Berlin on March 27. This will be his first Berlin appearance. Following his success with the Paderborn Orchestra of Paris, last spring, when he presented an entire American program, he will appear again with the same orchestra this spring, and will give what is said to be the first Paris performance of Dvorak's New World Symphony. Mr. Harmati, who is convinced of the importance of American music, will perform a number of works by native Americans. Among the composers to be represented on his programs will be MacDowell, Sowerby, Skilton, Hill and Griffes.

Vienna Enjoys French Musical Invasion

Excellent New Tenor Heard—Judith Bokor Returns—Bachaus' Overwhelming Success in Beethoven Cycle—Other Pianists Please

VIENNA.—Vienna is, musically at least, just now under the spell of a French invasion. French operas, singers, conductors and dancers are coming and going, and all are being feted in turn. This hospitality to French art and its exponents, in fact toward foreign artists in general, is quite in keeping with the history and tradition of this small country. In the days of the Austro-Hungarian monarchic glory, when this whole state seemed a symbol of cosmopolitanism, Germans, Czechs, Poles, Serbs, Hungarians and Italians were—more or less peacefully—united within its borders; and surely it was the merging of these many gifted races that made the soil so productive of artistic talent. Now, though the German element alone is left in this small state, the citizens are bravely fighting to keep up the old custom of broadmindedness and hospitality toward foreign artists.

TWO OPERA NOVELTIES

No other nation has been so willing and eager to co-operate with the Austrians along the lines of peaceful, artistic penetration as the French. Is fear of the much-discussed Austro-German alliance behind it, or merely the undoubted inherent sympathy between two nations, so much akin in mental and artistic taste? Politicians may know the answer; but, whatever it is, the musical public of two countries is profiting from this state of affairs. Vienna sent her State Opera to Paris last year and in return received a welcome visit from the Paris Opera-Comique. This year, the Vienna Staatsoper is having a veritable French season. The two novelties of the year are Rabaud's *Marouf* and Ravel's *L'Enfant et les sortilèges*; Jose Rogatschewsky, the Opera-Comique's lyric tenor, is here for a series of guest performances, and Ida Rubinstein's ballet from Paris is expected with a repertory consisting chiefly of French works, with no less a personage than Maurice Ravel to wield the baton for the troupe.

Rabaud's mildly entertaining opera was perhaps not a very wisely chosen novelty. Like Massenet's equally melodious but more inspired works, it demands an "intimate" house and a vocal style not often at the disposal of German singers. Dr. Wallerstein, the stage manager, and Franz Schalk, the conductor, made up for the lack of musical substance and vocal perfection by a setting of unprecedented sumptuousness and an orchestral opulence of which the Vienna Philharmonic Orchestra, perhaps alone in all of Europe, is capable. Jose Rogatschewsky, who sang the title role at one of the later performances, disclosed all the qualities, however, which the local singers lacked—a Gallic lightness of vocal delivery and histrionic delineation and a graceful humor, entirely foreign to most Teutonic singers. As Werther, Rogatschewsky astonished his hearers with a well-nigh perfect German diction, while as Marouf and Des Grieux, sung in French, he displayed—in a voice far from great or even beautiful in itself—a perfect vocal finish and a mezza voce of bewitching delicacy.

A NEW BARITONE

If the Viennese quickly embraced Rogatschewsky as a favorite, they were less ready to capitulate before a singer who came adorned with the epithet (made in Germany) of a "new Battistini," namely, Celestino Sarobe, the Spanish baritone, said to be the late Battistini's sole pupil. Sarobe is a serious, intelligent singer with a technic which is brilliant according to Teutonic standards, and good even beside great international stars. His voice is big, if not always noble, and excels in dynamics more than finish. The general public was willing to embrace his virtues, but the musicians and critics more prone to consider certain shortcomings.

Another newcomer, even more enthusiastically heralded, was a very young tenor named George Milar. He sang some operatic arias and songs, showing beautiful material

and musical talent, both yet undeveloped and unfinished. The bright spot of the evening was the assisting piano soloist, Carlos Buhler, from Paris, who is said to be an American.

TWO AMERICANS

A singer who is above all a musician is Malcolm Davidson. He is well remembered here from his previous appearance, and exhibited considerable development as regards both musicianship and interpretation. Thus, though a victim of the gripe on the night of his recital, Davidson came out victorious in an interesting program. Ruth Welsh, also an old acquaintance, again created a splendid impression with her Lieder singing, profiting from the cumulative efforts of that master accompanist, Coenraad van Bos.

Among the European cellists, Judith Bokor occupies an important and undisputed place, and it is safe to predict that America will endorse the verdict next season, when she embarks on her first tour of the U. S. A. This year she was heard here in a triple capacity, namely as orchestral soloist, as recitalist and via the radio, each successive performance making new friends for this artist. Vienna has also made friends once more with Jaques van Lier, Dutch cello virtuoso, who was a favorite here before the war. His big tone and its effective application pleased the public no less than Van Lier's informal stage manners. Not satisfied with instrumental honors, Van Lier also took the baton for the orchestral accompaniments of Edith Walton, a British pianist who played Cesar Franck's *Variations Symphoniques* and Liszt's *Rhapsodie Espagnole* (in the Busoni version) with plenty of élan and abandon.

LABELLING PIANISTS

The number of pianists in the current concert schedule is beginning to be disconcerting. Without any attempt at statistical accuracy, it is safe to say that three-fourths of the month's recitals were of the keyboard variety. To do critical justice to them all, or even to the more important and unusual ones, is a hopeless aim. The majority of them even mock classification, though—with apologies to Wagnerian alliteration—some might simply be registered under such collective titles as Pianistic Poets, Piano Pounders, Theatrical Technicians, Modern Musicians, Vital Virtuosos, and the like.

It is comparatively easy, of course, to label an artist like Bachaus when he chooses to present himself in a series of six concerts comprising the complete sonatas of Beethoven. Each evening is a festival of artistic reverence, and the rustling of piano scores in the crowded hall, recurring at intervals, bears testimony to the status of the pianist and his public. "Mostly musicians" is the heading that suggests itself for the hearers, and "perfect pianism" for the soloist.

To stand out in relief from the huge number of recitalists, for any quality whatsoever, is the ambition of the competing pianist. Katherine Heyman, American advocate of modernism and pianistic virtues, chose an unusual and, as the results proved, wisely considered means. The artist's own predilection and the birthday of Scriabin, which coincided with Miss Heyman's Vienna debut (January 7th), suggested an all-Scriabin program as the natural thing. There is no pianist before the public today so resolved, and few so suited, to cope with this task. With representative works chosen from the three distinctly recognizable creative periods of the composer, Miss Heyman succeeded in bringing the much-discussed Russian impressionist closer to the minds of her hearer. Vers la Flamme in particular was a brilliant feat in which Miss Heyman's pianistic virtues and mental gifts triumphed.

Paul Emerich, long accredited as a pianist of merit, made his recital attractive by choosing the Pleyel-Moor double-

keyboard piano for his medium. We have heard Winifred Christie play this instrument, but Emerich was the first pianist to demonstrate it by means of music especially composed for it. Works by Wellesz and an interesting piece by Jørgen Bentzon, Danish modern composer, opened new vistas of the resources of the double-keyboard piano as an instrument and as an orchestral substitute. It still remains for the inventor to do away with a certain mechanical effect of the "coupled" octaves. For the present their sound is often that of an electric piano. Time may bring improvement.

ASKENASE'S DEVELOPMENT

Stefan Askenase has won a place in the front row of the young generation since we heard him last a year ago. He comes from Poland, the cradle of so many pianistic marvels, but he is not a mere virtuoso, leaning rather to the spiritual type. Askenase's Chopin is brilliant and dazzling to a degree, but his best work was in the monumental Bach *Variations of Reger*, and in the piquant rhythms of Milhaud's *Saudades do Brazil*.

From Italy came Dr. Bruno Veneziani, new to Vienna. His Liszt has been praised elsewhere, and rightly so. Veneziani's strength rests on a powerful, sonorous tone and a virtuoso temperament. Chopin's A flat major Polonaise, that famous war horse of pianism, was mounted with a sure leap and made to dash along the course with brilliance.

To complete the international pianistic menu, Paul de Conne, a Russian, apostle of Anton Rubinstein and—according to discreet rumors—his son, was also heard here recently. De Conne is remarkable less as a pianist than as an adherent of the de Pachmann methods; only his art ends where Pachmann's begins—and his antics begin where Pachmann's end.

ELEANOR SPENCER'S SUCCESS

An artist of international fame such as Mark Hambourg needs neither introduction nor critical comment. Suffice it to register his great success and the numberless encores.

Two woman pianists interrupted the parade of their male colleagues, Eleanor Spencer and Charlotte von Recsey. Eleanor Spencer, often heard and praised here, ventured to play in one of the biggest halls this time, and the good-sized audience justified the experiment. Though conflicting duties prevented your correspondent from hearing more than a small portion of her program, he takes pleasure in recording her success. Charlotte von Recsey's playing represents feminism at its best. Not a "Valkyrie of the piano," but a pensive, poetic artist with insight and musicianship.

PAUL BECHERT.

N. F. of M. C. Scholarship Fund

The National Federation of Music Clubs announces the establishment of a fund for partial scholarships to members of the National High School Orchestra Camp. The disposition of this fund is in the hands of Mrs. Harry Bacher, of Ann Arbor, Mich., to whom the application for scholarship assistance should be made. Mrs. Bacher is arranging the distribution of the money to assist as many students as possible. She is also trying to augment the fund by more subscriptions.

The National High School Orchestra Camp is perhaps one of the most unique educational projects ever instituted in the United States. Since it exists for the development of music and music appreciation on the part of the country's youth, the National Federation of Music Clubs is pleased to thus endorse this movement.

Violinist Tells of Touring Frozen Europe

"Storm, blizzard and weather twenty-eight degrees below zero so severe that it froze the contents of a hot water bottle," wrote Zlatko Balokovic, Croatian violinist, while on an extensive concert tour of Germany during the cold wave that recently gripped Europe. "The heating in the train froze up solid," he declared, "and the metal on the inside of the trunks was covered with frost."

Balokovic's present European tour includes appearances in Prague, Cracow, Warsaw, Posen, two concerts in Berlin, and recitals in Dresden, Frankfurt, Düsseldorf, Stockholm, and extensive engagements in the Scandinavian countries.



WITH GLADYS MARSALIS GLENN, NORMAL TEACHER OF THE DUNNING SYSTEM OF IMPROVED MUSIC STUDY, AND HER LAST SUMMER'S TEACHERS' CLASSES IN COLORADO SPRINGS, COLO., AND AMARILLO, TEX.

(1) Mrs. Glenn (right) and Margaret Morgan at the Half Way House on the road from Manitou to the summit of Pike's Peak. (2) A party of Dunning teachers on picnic on Mt. Manitou. (3) Mrs. Glenn and Miss Morgan on a mountain trail. (4) A group of Dunning teachers on the Templeton Studios' lawn. (5) Grace E. Hamilton (marked x), 1927-28 president of the Panhandle Dunning Teachers' Club of thirty-five members, entertaining the Amarillo Normal Class at her lovely studio home. Mrs. Glenn is seen at the right of Miss Hamilton. (6) Dunning picnic party in Manitou. (7) Templeton Piano Studios in Colorado Springs, where last summer's teachers' classes were conducted.

EIDE NORENA

of the



Chicago Civic Opera, La Scala, Covent Garden, Paris Grand Opera, Royal Operas of Stockholm and Oslo, etc.

1928-1929 season at Grand Opera, Paris; in following operas: *Rigoletto* (Gilda), *Romeo and Juliette* (Juliette), *Coq d'Or* (Queen Shemakha), *Hamlet* (Ophelia), *Pagliacci* (Nedda), *Magic Flute* (Queen of Night), etc.



Recent Paris operatic criticisms:-:-

"Mme. Norena is an ideal Juliette . . ."

Le Temps

"To her rare gifts as lyrical-actress, Mme. Norena adds the marvellous instrument of her clear, delicately timbred, brilliant voice. The success she won from the public, usually so reserved, is the best proof of her extraordinary talent . . ."

André Nede, in Le Figaro

"Her voice is beautiful, her technic proficient, her acting convincing. Her delivery of the Waltz Song was brilliant and brought her rounds of applause . . ."

Irving Scherke, in The Chicago Tribune

"Few singers have the charm Norena has. She portrayed the dramatic moments of the role of Gilda, in *Rigoletto*, with moving power and touching emotion. Complete success since her first appearance here . . ."

P. de Nerac, in Comœdia

"This remarkable songstress is not only a singer, but a remarkable actress as well . . ."

P. de Nerac, in Comœdia

"She sang the perilous role of Queen Shemakha in *Coq d'Or*, with the utmost ease. In the Hymn to the Sun, as in other parts of the opera, she was absolutely perfect. She was unanimously acclaimed . . ."

J. M., in Comœdia

Criticisms of Mme. Norena's appearance, as soloist, with the Colonne Orchestra, Paris, January 6, 1929:-:-

Numbers presented:— Queen of Night aria, from *The Magic Flute*, by Mozart.
Hymn to the Sun, from *Coq d'Or*, by Rimsky-Korsakoff.

"This audition was sensational. In the first number the singer revealed her remarkable virtuosity, the second she interpreted with the amplitude of a real dramatic soprano. A great voice served by an exceptional technic. Six recalls proved to this marvelous singer the satisfaction of a public not easy to please. . . ."

Le Figaro, Jan. 8, 1929

"Mme. Norena's success was conclusive. Thanks to her virtuosity, her magnificent voice, her exceptional technic, and the perfection of her interpretations, Mme. Norena is entitled to the highest admiration . . ."

Intransigeant, Jan. 9, 1929

"Mme. Norena sang with indefinably subtle charm. Her lovely voice is perfectly trained and disciplined by rare musical intelligence . . ."

Le Menestrel, Jan. 11, 1929

"Mme. Norena possesses an excellent technic and the taste of an artist . . ."

New York Herald, Paris, Jan. 8, 1929

Clemens Krauss Expresses His Likes and Dislikes

Interviewed Enroute to Conduct the Philadelphia Orchestra as Guest, the Distinguished Frankfurt Conductor Finds America Delightful—Pays Tribute to Toscanini and the Philharmonic-Symphony—Frankly Discusses Modernism—Anxious to Return for a Longer Visit

Clemens Krauss arrived in New York last week, and after a two days' sojourn in the metropolis wended his way to Philadelphia so as to hear the Philadelphia Orchestra under the direction of Eugene Goossens before taking over the reins as guest conductor. Mr. Krauss, as every reader of the MUSICAL COURIER knows, comes from Frankfurt where he has made a prominent position for himself as conductor. He is an unusual figure for a Teuton, being more than six feet tall and broad, muscular and athletic looking; rather slim than fat, but obviously heavy and well set up. In other words, he is a magnificent figure of a man, and when he puts on his Spanish looking hat with its flat top and straight

brim, he looks like a Spaniard, and with the addition of a shawl and a sword might gracefully appear in the Barcelona bull ring.

If Mr. Krauss is striking in appearance, his personality and his conversation are no less so. He possesses a straightforward simplicity that is one of the distinguishing marks of the modern musician, as opposed to the long-haired affectations of the past. Naturally, a newspaper man coming in contact with a musician of such eminence and with such a personality feels that he has found a fertile pasture, and determines to get as much in the way of news and of opinions as possible from this fruitful soil. As to news, there is little enough. Mr. Krauss comes here for a very brief stay to conduct a series of concerts with the Philadelphia Orchestra. His position in Frankfurt, as he explains, is that not only of conductor but also artistic director, and it is difficult for a man in that situation to absent himself long during the season from his duties, for which reason Mr. Krauss must hasten back at the end of a month, but he said his two days in America had charmed him so greatly that he hoped he would be able to find time for a return to this country another season.

A natural subject for fruitful conversation with a man like Krauss is modernism, and a point of departure at the present time suggested itself as Jonny Spielt Auf, because that opera just recently had its premier at our Metropolitan after having enjoyed a tremendous success abroad. Mr. Krauss was asked his opinion of the work, and he explained its European success in two ways. In the first place, in Europe the operetta is not relegated entirely to houses of the second class similar to our Broadway musical comedy theaters, but is given in grand opera. In the second place, according to Mr. Krauss the Viennese operetta of the type of a few years ago is dead and impossible to revive. Even in the popular musical comedy houses, such things no longer find a welcome. The public then found itself in need of something of a light sort and it seized upon Jonny as an operetta, an operetta, however, which could not be given in any house except one accustomed to staging grand opera, possessing the voices, the orchestra and other necessities. Then again the appearance of a negro on the stage in Germany was an innovation sure to take hold of the public imagination, and the use of jazz no less so. No one in Germany thinks of Jonny as a grand opera. It is just a light fancy which will have a success for a few years, and will then no doubt disappear and be forgotten. Its composer, Krenek, has won favor, too, by his unpretentious attitude toward the work. He does not pretend that it is more than it appears, and his light treatment of the orchestra and so on has appealed to conductors. So much for Jonny.

Now as to modernism, it will be recalled that Frankfurt was the scene of the festival of the International Society for Contemporary Music two years ago. Mr. Krauss was naturally in the midst of this, and, as he says himself, "I, too, am a young man. With my thirty-five years I am just as well able to speak of and appreciate contemporary music as these contemporary composers who are all about my own age—perhaps a little younger or a little older, but at least we are contemporaries. The same thing is true of a number of other conductors in Germany. We are a good many of us young, and it is not quite clear why we, for instance, should not be considered contemporaries. That is a thing that apparently many of these younger composers forget. They set themselves aside and apart as something different from the rest of musicians, and if I, or another one of my brother conductors, comments unfavorably upon one of these contemporary works or refuses to give it a performance, we are immediately told that we are unable to understand it. In my student days in Vienna, I, too, of course, wrote my composition exercises, quartets, quintets, symphonies and so on, as every student of music must, so that composition is not an unfamiliar field. But today, as in those student days, I judge music not by figures or symbols but by my ears. What sounded to me good was for me good, and what sounded bad was, for me, bad. If my ears today tell



CLEMENS KRAUSS

me that a thing is nothing but discord, I know perfectly well that the thing is nothing but discord, and it would be utterly impossible for anyone to persuade me to the contrary."

As to the opinions of these young modernistic composers about each other, or about other music, Mr. Krauss says that they have split themselves up into cliques and groups, so that one can tell with absolute certainty in advance what anyone of them or any group of them will say about any new composition. It is a case of "You are either for me or against me." They scorn, or pretend to scorn, everything that does not belong to the particular kind of modernism which they practice, and many of them, said Mr. Krauss, appear consciously to avoid writing in any manner but the one that they have elected to serve. They would feel that they were untrue to their Masonic brethren if they allowed themselves a concord in the midst of discord or a tune in the midst of noise.

Another thing that Mr. Krauss said which seems to be of extraordinary importance is that we are today overestimating the numerical possibilities of genius, and also greatly overrating the utility of mediocrity in composition. The world has no use, said Mr. Krauss, for any kind of a composer except a genius. The theory that every work should be given, and that every composer should have his chance, which is apparently the theory upon which modernistic societies and their backers are acting, is right in appearance but wrong in fact. The real genius, affirms Mr. Krauss with a force that is very convincing, does not remain buried. It perhaps does no special harm to give the orchestra and chamber music works of these moderns. But the trouble is that instead of unearthing the genius, it makes it just as difficult for the genius as it ever was, because it is obviously impossible to give the works of all of the composers, and the very fact that aid for them is so very near at hand encourages mediocrities to manufacture monstrosities likely to get special press mention because of their sensational nature, and so, in this crowd of new composers, the sensitive and modest genius is pushed to the wall, just as he always was.

Meantime, it is the duty of the conductor to uphold the thing which is sacred to him, and which should be sacred to every artist, his art. Music should be for the musician a religion, and for most musicians in high places, it is so. There are, it is true, a few conductors who make capital for themselves by pretending to like these modernistic works, and who court press comment by giving them a hearing. But a change has already come, and you will find everywhere, he states, that the same opinion is arising among serious musicians, and especially conductors in whose hand naturally lies the decision of thumbs up or thumbs down for these new works, who in other words have the power to give or deny the new works a hearing. This opinion is that not all of these modernistic composers are entirely honest in their art. Not all of them by any means are writing as the great composers of the past wrote—as a direct result of inspiration. In other words, they do not put down on paper what occurs to them as did of a certainty Bach, Beethoven, Wagner, and the rest of the geniuses. Some of these modernists

(Continued on page 55)

VLADIMIR DROZDOFF



Maurice Goldberg photo.

Pianist

He who cloaks volcanic technique under impassive calm of the Near East. In Chopin's familiar Sonata of the Funeral March Mr. Drozdoff displayed individual and striking qualities. It was Chopin in the cold morning light from the East, glimpsing a warring Poland from the Slavic side and not the perfumed parlor Chopin of Paris. —N. Y. Times.

Lofty plastic descriptiveness.—Leipziger Neuste Nachrichten.

Drozdoff's adaptations and his playing have something of what our forefathers used to call the "Grand Manner". This technic is solidly brilliant; his tone is voluminous. —Leonard Leibling.

Remarkable pianist.—Dresdener Anzeiger.

Vladimir Drozdoff gives a remarkable performance. His performance of the Saint-Saens version of the Alceste ballet music was more than remarkable—it was astonishing. —W. J. Henderson.

Thrilling pictures of impression.—Neues Wiener Tagblatt.

MME. ANNA DROZDOFF, Assistant

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LE FEVRE

Violinist

SEASON 1929-30 IN EUROPE

"She possesses an indisputable violin talent."—Herbert Peyser, New York Telegram.

"Without herald, trumpet or drum, Miss LeFevre came, was heard and conquered."—Herman Devries, Chicago American.

"Profound and richly gifted is the violinist, Carolyn LeFevre; for her one may prophesy a great artistic future."—Karl Westermeyer, Die Signale, Berlin.

A Virtuoso Pianist. A Musician of Attainments and Authority

John Powell's reputation and prestige are world-wide. On his recent European tour, he secured from the most important critics a series of thoughtful and appreciative appraisals—comment of the type that is reserved for the artist of first importance.

Returning to his native land he appeared, in January last, a soloist in the 50th performance of his own composition for piano and orchestra, "Rhapsodie Negre," a work which has been performed by practically every symphony orchestra in this country and in most of the important cities of Europe.

Mr. Lawrence Gilman, of the New York Herald Tribune, said in part in the course of a two-column review:

"Perhaps it is also the most searching and veracious of American compositions dealing creatively with negroid material. Out of his dance rhythms and his negro spirituals, transmuted and fired by his own imaginative passion, Mr. Powell has evolved a rich and individual fantasy, as native to these United States as 'Sally Get Your Hair Cut Short' which, as he has lately told us, forms the secret basis of the 'spiritual' with which he built the second climax of his 'Rhapsody.'"

On February twenty-third, Mr. Powell appeared in recital at Carnegie Hall and the excerpts reprinted below will indicate the recognition extended him by the New York press.

In assuming the management of Mr. John Powell, the pianist, I feel that I have the opportunity of presenting to the concert managers of this country one of the most dignified and important figures in the world of music. Mr. Powell will be available for a limited number of appearances up to June first, 1929, and in the season of 1929-30, he will only be available after January 15th, 1930.

WILLIAM C. GASSNER
(The Concert Guild).



JOHN POWELL

EUROPE—1928

The Times, London, Eng.—As pianism his playing was always excellent. Mr. Powell is not a shallow virtuoso, completely absorbed in the exploitation of a brilliant technique. There was a certain warmth and a touch of poetic feeling in his playing that gave it a distinction.

The Scotsman, Edinburgh, Scotland—Mr. Powell's playing was such as to excite instant admiration. He has a remarkable technique, and he employs it with a no less remarkable discretion.

Het Volk, Amsterdam, Holland—Powell is a magnificent pianist, with a large, faultless technique and individual conceptions.

Morgenpost, Berlin, Germany—John Powell gave proof of an excellent pianism, which made Liszt and Chopin brilliant and alive.

Post, Frankfurt, Germany—The possibilities of his dynamic gradations bordered on the unbelievable. . . . The pieces of Chopin, as well as the Slumber Song of

Liszt, under his hands, became, in a strange, palpable manner, poetical and supernatural revelations.

Neue Freie Presse, Vienna—John Powell must be acclaimed for his superiority in control and spiritual penetration.

CARNEGIE HALL RECITAL

February 23rd, 1929

John Powell, pianist, who played yesterday afternoon in Carnegie Hall, demonstrated his rank among the artists of substantial and significant position before the public of today by his interpretations of various music. The Liszt B-minor Sonata which asks nearly everything a pianist has to give, was interpreted in the grand manner, but without affectation or exaggerated effects. Mr. Powell never shouted so loud that he could not be heard, as many pianists do when they attempt this brilliant and arresting composition. He kept within the tonal resources of the piano, achieving, at the same time, impressive utterance.—*New York Times*.

Mr. Powell is a musician of attainments and authority. His technique, interpretation and general presentation are along conventional and sturdy lines, often brilliant and always satisfying. His playing of the Liszt Sonata in B-minor yesterday was strikingly colored, dynamically contrived and phrased with a sensitive regard for values and nuance.—*New York Herald Tribune*.

The high spot of the program was Liszt's Sonata in B-minor, which Mr. Powell conceived in the grand manner and played with much feeling and color.

—*New York Evening Post*.

Mr. Powell played with fine dynamic quality, brilliance of style and picturesque coloring, without exaggeration of sentiment or overcharging the dynamics of his instrument.

—*New York Sun*.

Exclusive Management: WM. C. GASSNER
(The Concert Guild)

Steinway Piano Steinway Hall, New York Duo-Art Recordings

Mr. Powell will conduct a master class at the Denver College of Music, Denver, Colorado, from July 1st to August 3rd, 1929.

Pro-Musica Presents Honegger in Interesting Program

Distinguished Composer Ably Assisted by Andree Vaurabourg, Berty Jenny, Richard Czerwonky and Lillian Poenisch—Jacques Gordon Soloist With Symphony—Stock Delights With Beethoven Program—Other Concerts and Recitals of the Week

CHICAGO.—No soloist appeared at the Chicago Symphony's Tuesday afternoon concert of February 26, but the program, consisting of tried and familiar numbers, in itself and through the orchestra's magnificent performance of it needed no further embellishments. It seems safe to say that there is no greater Beethoven interpreter than Frederick Stock, and his treatment of the third Symphony (Eroica) and the Egmont overture at this concert seemed to justify that statement.

The balance of the program came up to the high standard set in the Beethoven numbers, and Wetzler's symphonic dance from *The Basque Venus* and the Strauss tone poem, *Death and Transfiguration*, received admirable performance.

RUDOLPH REINERS PLAYS

On February 26, Rudolph Reiners gave a most enjoyable evening of violin music in Kimball Hall. A capacity audience was on hand.

PUPIL OF RUDOLPH REUTER SCORES

Harold Van Horne, who recently won the competition for an appearance with the Chicago Symphony Orchestra, made a successful debut on February 14, with the orchestra, Frederick Stock conducting.

EDWARD BOATNER'S ANNUAL RECITAL

Edward Boatner will give his annual Chicago recital at Kimball Hall on the evening of March 11. The gifted baritone has arranged an interesting program, including the classics, German lieder, French chanson, modern selections, and negro spirituals.

SKALSKI PUPILS HEARD

A piano recital by pupils of Andre Skalski at Sherwood Recital Hall on February 20, enlisted the services of Karen Helen Hveem, Page Mergentheim, William Fingerhut, Angela Lewis, Henriette Wurster, Aune Huhta, Valieta Hanne-man and George Wojciechowski. Concertos, sonatas, scherzos, nocturnes and other numbers by Mozart, Handel, Brahms, Grieg, MacDowell, Palmgren, Merikanto, Chopin, Cyril Scott and Weber were admirably presented by these advanced students of this splendid teacher, who has every reason to feel proud of the achievements of this group of his exponents.

HENIOT LEVY CLUB

The program of February 17 was the climax of the meetings and splendid programs of the Heniot Levy Club, Hans

Levy Heniot appearing as guest artist and playing three of his own compositions. Mr. Heniot is the winner of the first prize in a recent contest for orchestral composition, his *Mountain Legend* carrying off first honors. It will be played by the Chicago Symphony Orchestra in April. Two one-act plays and piano numbers by Mrs. Champ and Fern Weaver formed the balance of the program given by the Heniot Levy Club.

PRO-MUSICA PRESENTS ARTHUR HONEGGER

The Chicago Chapter of Pro-Musica, which is sponsoring concerts here by distinguished foreign composers, presented at the beautiful Murphy Memorial Hall on February 28, Arthur Honegger, one of the leaders in the new school of composition, who had as assisting artists, Andree Vaurabourg, pianist (who, we are informed, is Mrs. Honegger); Berty Jenny, mezzo-soprano (at one time a protegee of Mrs. Rockefeller McCormick); our own Richard Czerwonky, violinist, and Lillian Poenisch, clarinetist, whom we have heard often with the Chicago Woman's Symphony Orchestra.

The program began with the Sonata No. 1 for piano and violin, well played by Mme. Vaurabourg and Richard Czerwonky. The Sonata, written more than twelve years ago, is the work of a young man not yet in full possession of all his musical talent, but already free from bondage and trying to discover his own idiom in musical expression. To be frank, this opus has little to recommend it except its originality and clever craftsmanship. Much more interesting were the three songs called *Three Poems from Paul Fort's Complaints and Sayings*. Those three short numbers for voice and piano, which were composed the same year as the sonata, were beautifully sung by Berty Jenny with the composer at the piano. They deserve frequent performance, and though modern, they are lucid; and this, indeed, deserves praise, as many of our modern composers write in the same vein as Einstein demonstrates his own theories. Really we wondered how many musicians on hand at Murphy Memorial Hall fully understood the Honegger muse.

After the seven short pieces for piano, played by Mme. Vaurabourg, we left the hall in a bewildered frame of mind. Why remain longer since the musical conundrum that was being displayed from the stage was unsolvable to us. Thus, we did not hear the *Chanson de Ronsard*, sung by Berty Jenny with Mme. Vaurabourg at the piano; the *Sonatine* for piano and clarinet, played by Mme. Vaurabourg and Lillian

Poenisch, and the *Suite for Two Pianos* (yet in manuscript), played by Mr. Honegger and Mme. Vaurabourg.

BUSH CONSERVATORY NOTES

Russel Hayton, organist and pianist, gave a piano recital at Appleton, Wis., on February 17. Mr. Hayton is a student of Arthur Dunham and Harry Carlson.

Mary Grote, pianist, student of Mme. Ella Spravka, took part in a program given for the Wheaton Women's Department Club on February 19.

Piano students of Eva J. Shapiro, Bernice Peck, Helen Herscheid, Blossom Le Mieux, Ellen Munson, Jessie Willy, Beatrice Marks and Ira Schroeder gave a very interesting recital on February 23.

Pupils of Virginia Jokisch, Helen Herscheid, Blossom Le Mieux and Bernice Peck appeared on February 24 for examination in piano and theory. The examination was conducted by Eva J. Shapiro, head of the Junior Piano Department.

The Von Mickwitz Repertoire Club resumed weekly meetings on February 17. Esther Alice Green, Marjorie Barton, Inez Pires and Paul Smith took part in the program.

AMERICAN CONSERVATORY NOTES

The engagement of Oscar Saenger of New York City, world renowned vocal instructor, to conduct a master class at the American Conservatory this summer, has attracted great interest among advanced students, professional singers and teachers from all over the country, judging from the large number of inquiries received. Mr. Saenger has consented to grant one free scholarship for two private lessons per week and five scholarships in the opera classes. These are to be decided by open competition.

Duncan McKenzie, music editor of the Oxford University Press of New York and formerly director of public school music in Toronto, Canada, was a recent visitor at the conservatory in the interest of the Oxford Piano Course. While in Chicago, Mr. McKenzie addressed the teachers classes in class piano training in the conservatory and visited Oxford classes in the public schools.

Allen Spencer, of the piano faculty, appeared in recital before the Romany Club of Chicago on February 24.

The department of Public School Music will offer extended courses in the coming summer session. Of special interest are the engagements of Genevieve Kelly of New York, who will conduct course in Methods, and Margaret Streeter of the Victor Talking Machine Company, who will this year direct courses in Music Appreciation during the entire six week session.

Mildred and Marion Hegenberger, violinist and pianist, appeared at a recent program of the Woman's University Club. The program was under the direction of Gail Martin Haake, chairman of the Music Committee.

JACQUES GORDON ORCHESTRA'S SOLOIST

Jacques Gordon is a great favorite with the symphony patrons and when he relinquishes his chair as concert master of the Chicago Symphony Orchestra to become soloist, it is a matter for rejoicing, for in Gordon our orchestra has not only an expert leader, but a violinist whose solo work is of a high order. Thus, his solo appearances are looked forward

(Continued on page 54)

TOMFORD HARRIS

Pianist

Soloist with the St. Louis Symphony Orchestra, Feb. 17th

St. Louis Globe-Democrat—

Manager William E. Walter, in presenting Tomford Harris as piano soloist of the program, permitted St. Louis an opportunity comparable only to being present at the debut of a Horowitz.

No more than the first preluding chords in that concerto than it was apparent that this young American was already a master. Before the first movement was completed, that conviction had gained, for Tomford Harris had proved himself not only remarkable for a mighty power and a dazzling speed, but for a clean-cut pianism at once brilliant and poetic, at once authoritative and individual, and particularly for a fine appreciation of the color value of the notes, so that the old war horse, the Liszt E-flat, was heard in a vivid, virile interpretation and one vibrant with color and feeling.

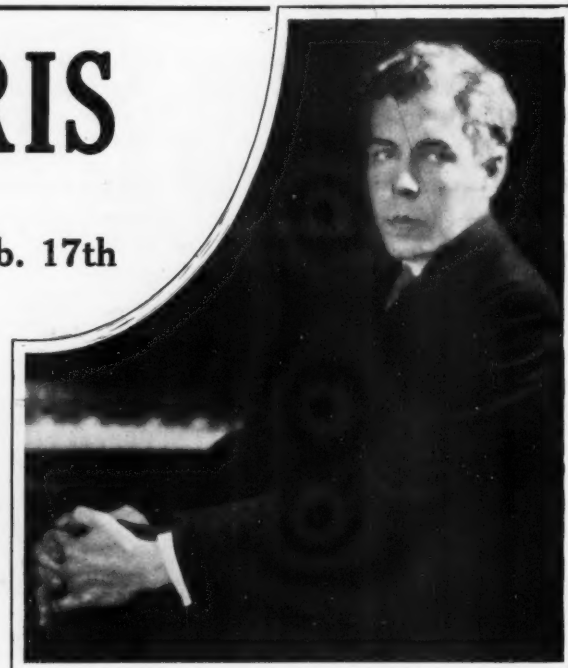
Who is he? A young American born in Chicago. A cosmopolite who has been well over Europe and America. . . . Called back four times by an audience that refused to leave its seats, he played the Liszt "Forest Murmurs." (Harry R. Burke.)

St. Louis Times—

Proving the contention that America can boast of artistic talent that can eclipse much of that which Europe sends us, there was a piano soloist, a young man named Tomford Harris, born in Chicago, who played the Liszt E-flat concerto with more real virtuosity than nine-tenths of the young foreigners that have ever touched our borders. As soon as Harris had struck the first few chords of the opening sentence it was apparent that we were facing a new musical genius who is destined to be heard from in a big way.

Harris has all the instincts of a true musician. Although now just at the beginning of his professional career, he plays with an orchestra with all the assurance of a veteran, thoroughly poised and in perfect accord. Technically, he is a young wonder. There is temperament in his playing and a wealth of color in his tone.

(OSCAR CONDON.)



CHICAGO RECITAL (Extracts from reviews)

Chicago Herald and Examiner—Tomford Harris had the honors of the Sunday recitals. He is a pianist of such remarkable gifts that one does not hesitate to predict a career. He played at the Goodman a program ranging from Bach to the moderns, and my only regret was that I could not spend the entire afternoon there.—(Glenn Dillard Gunn.)

Chicago Daily News—One of the best equipped and most gifted pianists we have heard here in some time . . . a sound, sane, musical understanding . . . a genuine virtuoso performance.—(Maurice Rosenfeld.)

Chicago Tribune—Under his hands the music takes on distinctive interest. The Bach Triple Fugue, as expanded under the magnifying camera of Busoni's arrangement, was a notable achievement.—(Edward Moore.)

Chicago Evening American—Here is an artist to command respect and admiration for his qualities both temperamental and technical.—(Herman DeVries.)

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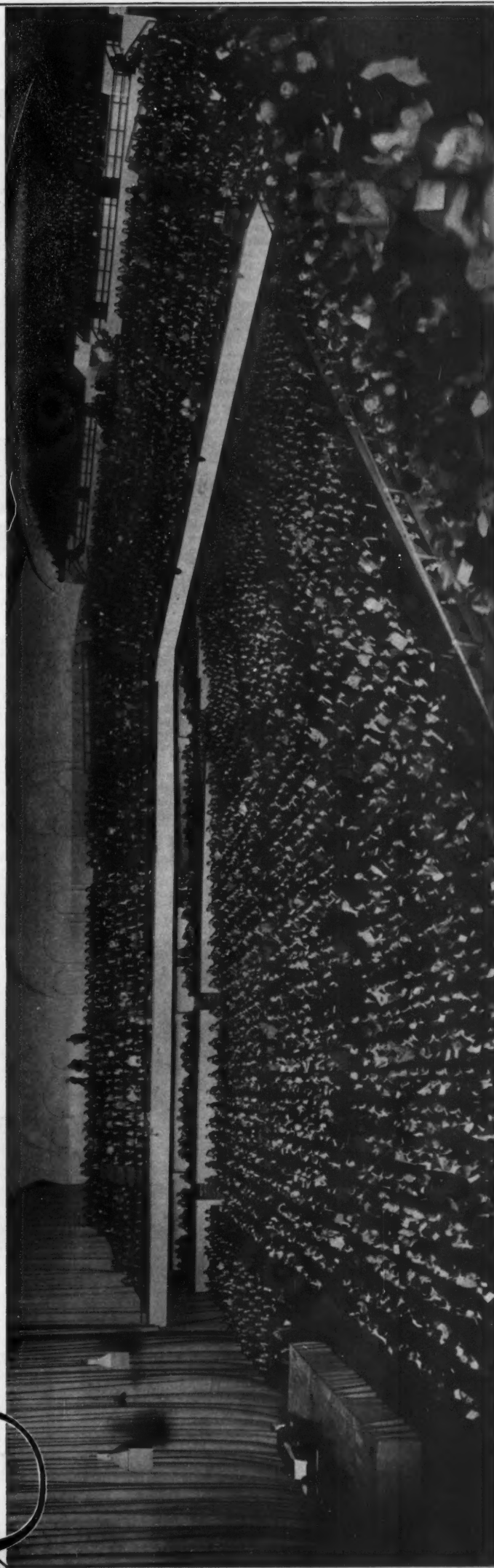
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February 19th, Before Great Auditorium Audience



SAN FRANCISCO BULLETIN, FEB. 20TH

Whether or no Tito Schipa, premier lyric tenor of the Chicago Opera Company, is to be voted the "world's greatest," at least the throng that overflowed the Auditorium at his concert last night spared no enthusiasm nor applause that might indicate their minds were made up. And in response the artist was characteristically gracious of encore, delightful of presence.

That perfect art! That perfect voice! Enunciation clear even in several English songs, the inimitable Italian ease of bel canto that makes it a heavenly thing to hear. One loves him best in those songs that most reveal the Italian temperament and warmth—folk songs, Verdi, "Mignon"—and the Addio last night was almost too great for applause.

"SCHIPA WINS TRIUMPH BEFORE VAST AUDIENCE"

It was a wonderful audience which greeted Tito Schipa Tuesday night. And the great tenor gave them a most wonderful evening of song.

Every available seat in the big auditorium was filled. The number ran to around 8,000 persons. The vast throng was in a most cheerful frame of mind. They knew what they had come to hear was well worth waiting for and they were happy to be there in any event. Tito Schipa was to sing for them. Was not that reason enough to be happy? . . . Expectancy was keyed to the highest pitch.

Nor were they disappointed. Schipa seemed to reflect the spirit of his audience. He, too, was in a happy mood. And he was in magnificent voice. . . .

Schipa's magnitude as a recitalist was emphasized to an amazing degree Tuesday night. He held the big audience at absolute attention during the entire evening. They were enraptured and would have stayed there all night if Schipa would have sung for them.

There is that in the voice of this artist which has a hypnotic influence over its hearers. More than any other singer on the opera or concert stage, his voice has a sob, a dramatic appeal which searches deeply into the heart of its hearers. Yet in the lighter and happier mood it is just as effective. His pianissimo singing Tuesday night was incomparable. —(News.)

SAN FRANCISCO EXAMINER, FEB. 20TH

If there is such a thing as an aristocrat of song, Schipa is the man. He sings the old bel canto of Cesti and Scarlatti with a beauty of line that is as patrician as are the lineaments of Donatello's Saint Cecilia.

Italian, Spanish, French and English—Schipa sang in all of them and, in each language, his enunciation was admirable. The tone floats; there is no sense of the working of vocal machinery; and the syllables ride on a wave of rhythm that is a joy to the listener who has the soul of an artist.

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He was born in New York in 1880 and became famous as a prodigy, touring America and Europe and playing with the Symphony Orchestras in 1892.

He studied in Paris until 1895 after which he made an enormous success throughout Europe and America. From 1905 to 1914 he resided in New York, playing and teaching, after which he again returned to Europe where his success has been continuous.

Here are a few extracts:

BERLIN

January 10, 1928

"ZEITUNG AM MITTAG"—Dr. Weissmann
"Benham re-established himself in the hearts of our musical public as an artist hors ligne. He is equally as gifted an exponent of Beethoven as he is of Chopin, Schumann or Liszt, a rare thing to find in these days of specialists."

BERLIN

January 16, 1928

"TAGEBLATT"—Dr. Schmidt
"Benham's art is ripe and polished to the last degree. I have never heard a more perfect performance of the Schumann Concerto than that given by him."

VIENNA

February 11, 1928

"FREE PRESSE"—Kornfeld
"I declared that Benham's Beethoven is unsurpassed by any other pianist, but since hearing him in Chopin and Schumann, I make the same comment in relation to those composers. The furor he created was richly deserved."

VIENNA

February 12, 1928

"TAGEBLATT"
"Great was the enthusiasm caused by Benham's supremely beautiful playing, so full of poetry and finish, combined with a marvellous technique."

LONDON

April 2, 1928

"THE TIMES"
"Mr. Victor Benham made a welcome re-appearance after his extensive concertizing abroad in which the Press is loud in its praise of his playing."

"Remarkable was the presentation of the 12 Etudes (Chopin) Op. 25, which excelled the best that has been heard in many a day."

LONDON

April 17, 1928

"DAILY TELEGRAPH"
"Benham gave an orchestral rendition of the Etudes Symphoniques, carrying through the variations to a culminating triumph. The tone was enormous, but always noble, and the same can be said of his playing throughout the recital."

"He sounded the depths in the Sonata Op. 106, which fairly surpassed any given in recent years."

"SUNDAY TIMES"—Ernest Newman
"Benham's art is perfect. His playing is as the embodiment of all that is beautiful and comes from a deeply thoughtful and poetic personality. Nearly all he does is presented in the noblest way, and technique, tone and rhythm are of the greatest."

PARIS

March 9, 1928

"JOURNAL des DEBATS"
"Mr. Victor Benham struck me as being one of the greatest artists I have heard. He seems to combine all the essential qualities possessed by the elected few."

PARIS

March 7, 1928

"LE TEMPS"
"Mr. Benham, the soloist, gave an inspired rendition of the Beethoven E flat Concerto, at once proclaiming his position among the greatest of pianists."

"There was the colossal manner of Anton Rubinstein which conquered us all."

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Ethel Leginska's Activities

Ethel Leginska now seems to be coming into her own as a conductor. When the dynamic pianist first was heard in New York as a wielder of the baton there were many who came to ridicule and stayed to admire. But even then the idea of a woman at the head of an orchestra was not much encouraged. Leginska was undaunted. She kept on in her own quiet way. She conducted the People's Symphony in Boston and then established the Boston Women's Symphony Orchestra, which is doing well and recently filled an extensive tour of the country with excellent success. The organization was heard in that city on February 17 and played to a sold-out house, with several hundred people turned away. Not being overburdened and having a remarkable capacity for work, Leginska turned her eyes towards Chicago. Soon another women's orchestra sprung up there, under her baton. The progress of both these orchestras is too well known to need comment at this time. On February 7 the Chicago Women's Symphony Orchestra was heard in the following program: Suite from the Fairy Tale of the Tsar Saltan (Rimsky-Korsakoff), heard in Chicago for the first time; Hymn to the Sun (Rimsky-Korsakoff) and the Prince Igor aria (Borodin), the latter also having its initial hearing; Legende (Kikimora) and the Tchaikowsky symphony No. 4.

Entirely different was the program of the Boston Women's Symphony: overture to The Magic Flute (Mozart), concerto for piano in G minor, op. 25 (Mendelssohn), played and conducted by Leginska; the first Boston performance of the Ethel Leginska Triptych for Eleven Solo Instruments, and the Dvorak Symphony from the New World.

So far this season Leginska has given fifty-seven concerts, not counting those for children. Next fall she will have ten weeks on the Pacific Coast with the Boston Women's Symphony and a probable total of eighty concerts for 1929-30, according to present indications.

At the present time Leginska is extending her efforts in another direction. During whatever spare time she may have had she has been rehearsing and training an operatic chorus in Boston for three months. These voices are all well schooled and come from the best studios in town, the vocal teachers co-operating with Leginska in her plan to establish a Boston English Opera Company. Plans are afoot to give performances of Carmen, Rigoletto, Martha, Pagliacci and Cavalleria Rusticana next season at popular prices. The Boston Women's Orchestra and Leginska, of course, will participate.

On April 20, Leginska will sail for Europe. She will make guest conductorial appearances in Vienna, London and possibly Paris. She will also teach a limited number of advanced pupils in London from May until September.

A Review of Herbert Gould's Activities

Herbert Gould began his second season auspiciously as guest artist with the Philadelphia Civic Opera Company on November 22, when he sang the role of Pogner in a performance of Die Meistersinger. The following day, one of



HERBERT GOULD

the local Philadelphia papers referred to Mr. Gould in a head-line as an "outstanding Pogner."

Mr. Gould's further appearances with this organization were equally successful. Of his portrayal of the role of Landgraf Herman in Tannhauser, the Philadelphia Inquirer declared that Mr. Gould brought real beauty of singing to the part, while the Bulletin noted that the artist's fine bass voice was used by him with carefully rounded tones and that he played the part with ample dignity. On January 31, he was heard as Ferrando in Il Trovatore, and on February

7 he brought his season with the Philadelphia Civic Opera to a climactic close, calling forth from the critics high praise for his impressive portrayal of Maitre Pierre in the opera, Le Chemineau. The Public Ledger stated that Mr. Gould's rich voice was well used in this role, and the Inquirer said: "Herbert Gould brought a voice of depth and warmth and a



© Elzin

ETHEL LEGINSKA

forthright effectiveness to the role of the squire Maitre Pierre."

Nor is this all. There is real evidence of this artist's operatic success in the fact that he has assurance of being reengaged for a third season with the Philadelphia Civic Opera next year.

It is not only in opera that Mr. Gould has won his laurels. He also has been active in concert and oratorio, beginning his season last fall with a concert tour under the Southern Concert Bureau through North and South Carolina and Virginia.

Mr. Gould's engagements this spring include appearances as soloist at the Cincinnati May Festival and also the Chicago and North Shore Festival. This summer will find him singing leading bass roles at the Cincinnati summer opera for his fourth season.

Concert by L'Ecole Normale in Paris

L'Ecole Normale de Musique de Paris, of which M. Mangeot is director, gave a concert in the Salle de Conférences, Paris, on February 11, for students of the American University Union. An interesting program was presented, including a quartet for strings by Ravel, played by Messrs. Czerny, Vohanka, Dvorak and Vectomov; a group of numbers by Roussel, Faure, Ravel and Klingsor, presented by Madeleine Baillat, with Miss Lajus at the piano; three pieces by Faure, Ravel and Debussy, presented by Suzanne Postel, and the final number, a quintet for piano and strings by Schumann, played by Misses Serbesco, Cristesco and Cahan, and Messrs. Baharaf and Delfau.

J. C. Van Hulsteyn of Baltimore and Berthe Bert of New York are the American representatives of the Ecole Normale de Musique.

Will Rogers No Longer with Wagner

Charles L. Wagner announces that Will Rogers is no longer under his management, as the celebrated wit is to continue in Three Cheers until June 1.

"He is well versed in the school of bel canto singing, and he has a vocal control that enables him to sing a phrase at will and to sing with delightful mezza voce."—Buffalo Express.



FREDERICK GUNSTER

Tenor

Forwarding Address:
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Mr. and Mrs. Ralph Brokaw Twenty Years in Music

In celebration of their twentieth year of teaching music in Wichita, Kans., Mr. and Mrs. Ralph Brokaw presented their artist pupils in a series of five unusually fine recitals, on Monday, Tuesday, Wednesday, Thursday and Friday evenings of the week of February 4. Mrs. Brokaw has had unusual success with her piano pupils, many of whom are making names for themselves in the professional field. Mr. Brokaw's violin class numbers many prominent and successful students, whose fine work reflects the excellent training of this violinist and teacher.

The programs presented during this full week of musical offerings evidenced the high standard of the Brokaw Studios and the students showed the fine work being accomplished there.

Thayne Scott, pianist and Eldon McCullom, violinist, opened the series most auspiciously with a well arranged program, which included the MacDowell Sonata Tragica, Vieuxtemps' Fantasia Appassionata and Concertstück by Chaminade, besides shorter numbers by MacDowell, Liszt, Signe Lund, Chaminade, Leschetizky, Chopin, Mendelssohn-Achorn, Kreisler and Gardner.

Mildred Sanders, a young pianist of fourteen, and Master Dudley Burriss, violinist, furnished the second program. Mozart's Pastoral and Variations, Vieuxtemps' Fantasia Caprice and the last movement of the Grieg piano concerto were the major numbers on the program, which also comprised, MacDowell, Chopin, Liszt, Rubinstein, D'Ambrosio and Brahms-Hochstein selections.

The third program was presented by Maxine Ray, pianist, and Carolyn Jones, violinist, who played the first movement of the Beethoven Sonata opus 13, the first movement of the De Beriot seventh concerto and the first movement of the Mendelssohn G minor Concerto, and numbers by La-Forge, Friml, Harriet Ware, Rubinstein, Mana-Zucca, and Wieniawski.

Laura Lambert, probably the most advanced of Mr. Brokaw's violin pupils, who is much in demand for concerts in and around Wichita, and who has been acclaimed one of the outstanding young women violinists in that section, played at the fourth recital the Concerto of Paganini, a group of four Kreisler arrangements of Dvorak numbers and the Saint-Saëns Rondo Capriccioso. Mildred Sanders gave piano numbers by Mozart, Chopin and Grieg.

The final program of this unusual series was given by Helen Pourron, pianist, and Isobel Nevins, violinist, and contained numbers by Bach-Saint-Saëns, Grieg, Kreisler, Chopin, Schumann, Leschetizky, Hubay, Rachmaninoff and Rubinstein.

Large audiences greeted each program, the first four of which took place at the Twentieth Century Club and the last at the Winne Building studios of the Brokaws. Mr. and Mrs. Brokaw may well feel proud of the splendid results of these programs, the fine work of each participant and the success which was theirs at the hands of the listeners.

Gladys Swarthout's Southern Success

Gladys Swarthout, one of the most delightful recitalists now before the public, recently returned from a trip through the South where she appeared before capacity houses at Cape Girardeau, Mo.; Miami, Okla.; Monroe, La.; Texarkana, Tex.; Pensacola, Fla. Returning to the North, she sang at Kenosha, Wis.; Benton Harbor, Mich.; Dixon, Ill., and Oak



GLADYS SWARTHOUT, REV. FATHER O'BRIEN AND JOSE ECHANIZ

leaving the Congregational Church at Texarkana after the rehearsal.

Park, Ill. In a letter received from the Very Reverend W. F. O'Brien, president of the Civic Music Association of that city, under whose auspices Miss Swarthout appeared, he says:

Dear Miss Swarthout:

Your brief visit with us and your wonderful singing left in its wake the sweetest memories, and I know you must have sensed the expressions of praise and admiration, which have electrified Texarkana the past week. With best wishes, I am,

Cordially yours,
(Signed) W. F. O'BRIEN, Dean.

Second Duffer-Ullian Concert

The second Duffer-Ullian concert of chamber music will be given on March 21. The first concert was presented on January 24, at which time Ary Duffer, violinist, and Cyrus Ullian, pianist, played sonatas by Mozart, Haydn and Brahms. Mr. Duffer and Mr. Ullian feel gratified with the promise which their first season offers.

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New York World.



HELEN BRETZ

MEZZO-SOPRANO

Lauded by Press

following

New York Debut
March 5, 1929

She revealed an excellent tone and a capable style.—*N. Y. World.*

With graceful stage presence and musical sincerity, the singer won cordial response of her hearers.—*N. Y. Times.*

Miss Bretz has a naturally placed voice, produced without undue strain or effort. Her interpretations indicated sincerity and understanding.—*N. Y. Herald Tribune.*

Miss Bretz possesses youth, intelligence and the will to do charming things in music. Her interpretations were pleasing.—*N. Y. American.*

The young woman has a fine presence, charm of manner and personality. She has good taste and her style and interpretation are effective.—*N. Y. Telegraph.*

MANAGEMENT HELEN BRETZ
1422 Steinway Hall New York

Packed House Greet Gigli in Boston Recital

Margaret Shotwell Impressive—Harold Samuels in Bach Program—Compinsky Trio, Burgin, Zimmler and Porter Please

BOSTON—To many vocalists the listener feels impelled to bring the assistance of his own modest powers, but Beniamino Gigli's is the kind of voice that leaves nothing of that sort to be desired. The satisfaction it gives is complete; no baffled feeling of falling short follows upon it. Its volume is immense, and with it alone a singer might enthrall an audience for hours. Mr. Gigli held his audience—not spellbound, for it was too demonstrative to be called that—but unflaggingly enthused, titillated but insatiable, later into the dusk than any one before him this season at Symphony Hall.

His range was found as uncanny as his extraordinary volume Sunday afternoon. It is not merely that he is able to make use of notes beyond the strict tenor span; he is capable of endowing them as richly as the rest, so that the lowest lose nothing of sweetness, and the highest of sonorosity.

Disciplined intelligence and sympathy are brought to bear on the interpretation of his songs. On the concert stage the histrionics of this operatic luminary, subtle as they are, are supererogatory; Gigli is not one who need distract attention from vocal disabilities by less specialized abilities. The superadded effect proved such a success this afternoon, however, that on many an occasion, as with *La Donna e Mobile*, given as an extra number, encore but preceded encore—and followed, too, as Groucho Marx says. Yet who would have supposed, when he sang *Tre giorni son che Nina*, that so swift a change could be so sure a one. The display of feeling hardly seemed simulation.

With Gigli in all his passing moods, arch and gay, pathetic, or reflective, was Miguel Sandoval, accompanist. While always in the background, his *Fidus Achates* made that background really significant. Gigli carried an unusual personal appeal, and replied to the response it awakened by assuring us, in character, that his Heart Belonged To everybody.

Margaret Shotwell stood in fine relief in intervals between Mr. Gigli's appearances. Miss Shotwell is a pianist whose touch can be jocund or pensive at need. Her technical apparatus is much more than simply adequate for so young a performer, and her musical qualifications should bring her to the forefront of youthful pianists of her sex. Chopin and Liszt were her selections, but these did not suffice for an approving audience in a holiday spirit. Encores and calls in abundance spoke for her accomplishment.

HAROLD SAMUEL

A Bach not often featured by pianists was heard on March 5, at Jordan Hall. If there is any doubt a person who is cultivated in a musical way has about the achievement of this master, it is in regard to his abstinence, relatively speaking of course, from the consideration of values specifically human. Bach, the exponent of abstract relationships we all know; it is greatly to the credit of Harold Samuel that he seeks to bring before the public and to interpret the side of the man also which impinges on the life of emotion. These many numbers attracted the ranks of those who know the distinguished pianist to assemble to hear him this evening: *Adagio*, *C minor Fantasia*, *Chorale Prelude "Wachet auf!"*, *Prelude and Fugue in G major*; *Chromatic Fantasia and Fugue*. From which it will be seen that the familiar aspect of Bach is hardly neglected by Mr. Samuel, either.

For the rest, Schumann, Brahms, and Debussy were given feeling renditions. Mr. Samuels is a most painstaking artist, though that is not to say that some of his best effects are not attained when he lets himself go more. The audience at any rate could not have enough of him, but kept him patiently giving encores until one would have thought he had nothing else to play besides Czerny.

THE COMPINSKY TRIO

Messrs. Alec and Manuel, cello and violin, and Mme. Sara at the piano, appeared in a stimulating concert of chamber music at Jordan Hall, February 28. A large gathering did them rightful homage, for the program was well chosen, and the playing of a high order of excellence. Commencing with Loeillet's *Sonata a Trois*, in B minor, an alternately demure and sprightly piece, they next gave Brahms' *Trio in C*, op. 87 with exceptional feeling for its underlying charm. An interesting *Trio*, op. 34, by Tcherépine was given its first Boston hearing, after which the concert was concluded with Beethoven's *Trio in D*, op. 70, No. 1. In this the performers attained the peak of their playing, divining the true grandeur of the work, and communicating efficaciously to their appreciative listeners. The character of this group's accomplishment both as individuals and as an ensemble deserves mention, and it is to be hoped that they may continue to flourish in their commendable endeavors.

JOSEF ZIMBLER SOLOIST WITH PEOPLE'S SYMPHONY

A concert with at least a double attraction was given by the People's Symphony Orchestra at the Hotel Statler ballroom Sunday afternoon. George Enesco's second Roumanian Rhapsody was performed, the composer being present to express, by the only means at his disposal, his satisfaction with the results. The piece, based largely on a melodious folk song, finds a treatment of delightful simplicity. Mr. Josef Zimmler, first cellist of the orchestra, was soloist in Boellmann's *Symphonic Variations*. Warmth of tone glowed beneath his hand, and his phrasing was superb. Mr. Zimmler's is no ordinary technic in itself, yet it is his sound musical taste which gives him the enviable position he holds among cellists today. The heartiest of ovations testified once more to the latter on Sunday afternoon. Tchaikowsky's *Pathetic Symphony* was admirably played by the Orchestra, despite its handicap in numbers.

MARGUERITE PORTER

Tone, range, and volume attracted attention when Marguerite Porter, soprano, sang at Jordan Hall, February 27. Their judicious employment ensured the success of numbers by Bach, Handel, Mozart, and Schubert, to say nothing of Satie and Trois, Poemes by Honegger not heard in this country before. This was not all either, for Miss Porter's versatility is considerable, and transcends boundaries of language as also of thought and mood. Applause was un-

stinted in recognition of these merits Wednesday evening, and encores were added to the program. Carl Lamson accompanied.

NEW ENGLAND CONSERVATORY NOTES

With a performance of Frederick S. Converse's *Fantasia* for piano and orchestra and numbers from Bach, Brahms, and Bizet, the New England Conservatory of Music Orchestra, Wallace Goodrich, conductor, gave a notable concert in Jordan Hall, March 1. Lucille Monaghan, '28, of Hudson Falls, N. Y., a piano pupil of Richard Stevens, was a graceful soloist.

On March 1 the New England Conservatory dramatic department, Clayton D. Gilbert instructor, gave the opening one of a series of Friday afternoon dramatic recitals, which is a seasonal fixture of the second semester at the Conservatory. An unusual feature was the presentation, for the first time on any stage, of five songs by John Odell, of Bournemouth, England, composer of *The Plumber's Opera*, a little humorous piece which had its first American performance at the New England Conservatory on February 22. These songs were sung by Irma Watson, of Worcester, in costume. An original pantomime, with incidental music, titled "Her Man," by Kay Smith, a student, had its premiere at this recital.

B. M. F.

Victor Herbert Memorial Contestants to Be Heard

The Victor Herbert Memorial Contest, sponsored by the National Opera Club of America, Baroness Katherine Evans von Klenner, founder-president, and Mrs. Nathan Loth, chairman, has enlisted the active interest of many members of the Metropolitan Opera Company, and the Chicago Civic Opera Company, who are patrons and endorsers, such as Elisabeth Rethberg, Gertrude Kappel, Amelita Galli-Curci, Nina Morgana, Queena Mario, Florence Easton, Rosa Raisa, Florence Macbeth, Clara Jacobo, Leonora Corona and Margaret Matzenauer, Hilda Burke and Kathryn Witwer, of the Chicago organization, won their contracts through the last operatic contest sponsored by this active club. Men endorsers are Edward Johnson, Beniamino Gigli, Artur Bodanzky, James Wolfe, Leon Rothier, Rafael Diaz, Frederick Jagel, Forrest Lamont, Joseph MacPherson and Fred Patton.

Wide interest in the contest is proven by entrants from San Francisco, Chicago, New Orleans, Buffalo, Washington, Baltimore, Philadelphia, and the metropolitan district. Kathleen Howard, of the Metropolitan Opera Company, and Dr. William R. Chapman, have joined as judges, to assist Tullio Serafin, Fortune Gallo and Mrs. Edgar Stillman Kelley in deciding the winners of the gold, silver and bronze medals, with cash prizes.

There will be a dance after the concert, at which the contest winners will be presented, at the Waldorf-Astoria Hotel, on the evening of Friday, March 15.

D'Alvarez' Recital

Marguerite D'Alvarez, contralto, giving her only New York recital at Carnegie Hall on March 15, will present a program of old classics, a German group, a miscellaneous French and Russian group and a group of Spanish folksongs.

JOHN CHARLES THOMAS

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Carrie Bridewell "Thrills" Her Audience in Bermuda

Substitutes for Diaz, Without Any Notice, Without Any Music, and Accompanying Herself— Wins High Praise

Carrie Bridewell is being besieged with invitations and requests to coach and to give concerts during her stay in Bermuda, and, in fact, is being urged to remain there permanently.

All this came about as the result of a mere accident on the part of Mme. Bridewell, for she was enjoying a complete rest and quiet in Bermuda. Rafael Diaz was scheduled to give a concert at the Hamilton Hotel, which Mme. Bridewell attended with a friend. The tenor was unfortunately still suffering from laryngitis, and, although he sang with faultless technic and fine singing tone, he was nevertheless obliged to desist in order to rest his voice. As compensation for his own keen disappointment and that of his audience, he sought out Mme. Bridewell and asked her to substitute for him and sing a few numbers.

"Disappointment Followed by Pleasant Surprise at Diaz Concert," was the headline in the local paper (The Royal Gazette and Colonist Daily), describing the event. "Her's was not only a kindly action, it was a musical event worthy of all praise," for without any preparation, without any music, and accompanying herself, Mme. Bridewell stepped upon the platform and "like a great artist thrilled her listeners (which included the Governor and his party) with gorgeous songs."

Her numbers included Der Todt und das Madchen by Schubert, Chausson's Papillons, Ferrari's Respetti, Im Herbst by Franz, Lullaby by Vannah, and the aria, Amour Viens Aider, from Saint-Saens' Samson et Dalila. So great was the enthusiasm of the audience following her rendition of these pieces, that she had to give many encores and even then could not satisfy the demands. Mme. Bridewell's singing of the aria from Samson et Dalila revealed her also as an artist of operatic gifts, with evident thorough training and coaching in this field, so that one suspects that she may also be able to fill many operatic roles at short notice.

"She is indeed an artist of outstanding merit and I can never tire of her faultless voice and perfect training," wrote Samuel Pepys Teucer in the Royal Gazette and Colonist Daily, and elsewhere in the same paper the critic referred to Mme. Bridewell as a consummate artist, declaring that she sang entrancingly and that she has a contralto voice of rich tone and rare quality, while her artistry is practically perfect.

Clarence Adler's Musical Colony at Ka-ren-ni-o-ke

In the success of his music colony at Lake Placid, Clarence Adler realized his greatest hope, the dream of an ambitious young musician twenty years ago. Camp Ka-ren-ni-o-ke, in the heart of the Adirondacks, is today a cynosure for artists and intellectuals in every field of study. When he procured the grounds, more than 120 acres, over which Iroquois Indians had one time roamed, Mr. Adler sought for a name which would signify music, song, hope, aspiration. He finally chose Ka-ren-ni-o-ke, or "place of beautiful song."

In founding his colony, Mr. Adler's purpose was twofold, to provide a place away from the city where artists may meet and be guided by inspiration from contacts with each other and from nature, and where musicians and students may have a common meeting ground where distinction between the two is broken down. Mr. Adler is keenly interested in his pupils and does not approve of having them kept in awe of him.

The camp is situated four miles from the village of Lake Placid and just outside of Adirville, a town re-named in tribute to Mr. Adler. Mr. and Mrs. Avery, the first settlers, after whom the site was originally named, are buried on this estate, and their home, now a fallen-down old wooden shack, still stands on the grounds.

Aside from the advantages for study, the camp also possesses ideal sources of recreation, including tennis, golf, fishing, canoeing, and horseback riding, while the village has theaters and other places of amusement. Mr. Adler has provided every convenience for his guests. The main building, located on the highest peak in New York State, and some smaller cottages, are the living quarters. Here pianos are taboo. In the practice bungalows alone, hidden in the pines, can the musician give vent to his feelings. A large barn has been converted into a most pleasing concert hall. Church pews fill the auditorium, balsams and pines are used to decorate the place, and through a large window on one side of the wall may be glimpsed "nature in a beautiful frame." An excellent road leads directly from the village to the camp, thus making driving comfortable for autoists coming from Adirville, Saranac, Paul Smith's, Tupper

Lake, and other near-by places, to enjoy a chamber music concert at Ka-ren-ni-o-ke.

Mr. Adler declares that he has done what has never before been accomplished by a single individual anywhere, that his colony is to chamber music what the Bayreuth Festivals are to opera. So sincere is he in his endeavor to bring music to the people, that he has invited to his concerts such artists as Sascha Jacobsen, George Barrere and his Little Symphony Orchestra, William Simmons, Ethyl Hayden, New York String Quartet, Letz Quartet, and the New York Trio.

Mr. Adler is greatly enthusiastic and deeply engrossed in this work of his. And his interest has extended itself to the many prominent people who have visited Ka-ren-ni-o-ke, and to the natives of the region, whose eagerness and appreciation have justified Mr. Adler's efforts and aspirations. J. S.

"Amato Superb" in Performances with Pennsylvania Grand Opera

Pasquale Amato's appearances this season with the Pennsylvania Grand Opera Company have been drawing forth excellent praise of the art of this celebrated baritone.

On January 16 Mr. Amato portrayed the role of Charles Gerard in a performance of Andrea Chenier, given by this company at the Academy of Music, Philadelphia, and the following day the Public Ledger stated, "His acting was exceedingly good and his singing also was excellent, espe-

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cially the monologue in the Tribunal chamber, with its vast range of emotions."

Under the headline, "Amato is Superb," this same paper said the following of his performance in The Masked Ball on February 27: "Pasquale Amato was in the best form vocally that he has shown in Philadelphia this season. He literally stopped the opera with his success in the aria Eri tu."

Maazel Wins "Fame in Five Minutes"

Under the headline, "Fame in Five Minutes," the Yorkshire Observer published the following regarding Maazel's London debut this season:

"Maazel is a front ranker and made his name, as far as London is concerned, in five minutes. Not only has he great technic, indispensable nowadays, but a practical temperament as well, a combination as rare as it is refreshing. His playing of two Brahms' pieces was wonderfully contrasted, the Edward Ballade being full of feeling and the Rhapsody brilliant in the extreme. Chopin is ever a vehicle for virtuosity, and the Ballade in G minor gave him his opportunity. It is difficult to judge of the pianist's capabilities in a wilderness like the Albert Hall, but Maazel rose triumphant to the occasion."

Maazel's seven recitals in London since then have but borne out these statements to a marked degree.

Harold Triggs Under Sarter Management

Concert Management Emilie Sarter announces that Harold Triggs, pianist, has been added to her list of artists for next season.

Mr. Triggs, who hails from Denver, graduated from the University of Chicago with the Ph. B. degree and also from Bush Conservatory in Chicago. He was first presented in recital in that city by the Musical Guild and received the encomiums of both press and public. Coming to New York,

Mr. Triggs studied with Josef Lhevinne and made his first Eastern appearance at Town Hall last November, at which time the New York press confirmed Chicago's judgment of the gifted pianist.

Beatrice Harrison Returns to England

Beatrice Harrison, who has been called "Britain's Greatest Cellist," has returned to her home in Surrey, England. She recently completed a concert tour in the United States and will remain in England and on the Continent until early in December, when she will return here for an extensive concert tour.

Miss Harrison is one of those rare artists whose art is inseparable from their being. She mastered musical speech at the age when infants begin to form their first sentences. In this she curiously confirms the belief expressed by George Bernard Shaw, who, by the way, is a faithful listener at all Miss Harrison's concerts in London, that in some future time children will be born with the ability to play a musical instrument. Miss Harrison's cello is her chief recreation as well as her work. At the age of ten she won the gold medal of the Associated Board in the senior department. At fourteen, she was awarded the Mendelssohn Prize in Germany, the first cello to be so distinguished. Following this last award, she concertized extensively throughout Europe and established herself as one of the world's foremost masters of the cello.

Miss Harrison's art has created a new interest in the cello. She has presented a feat of technical accomplishment and heightened the general estimation of the cello's possibilities through her mastery of the Kodaly Sonata. Kodaly, in his unaccompanied sonata, lowers the C and G strings by a semitone, with the resulting B minor chord on open strings. The difficulties of this sonata would have been considered insurmountable a very few years ago. Miss Harrison actually created this work for the cello and has handed it down to a generation of young cellists who have followed her in the new discoveries of the technic of this instrument.

Critics in Europe and in this country spare no superlatives in acclaiming Beatrice Harrison. Ernest Newman epitomized her playing in two words: he calls her performances "divinely inspired." H.

Salmond and Hofmann in Curtis Institute Recital

Felix Salmond, head of the cello department of the Curtis Institute of Music, and Josef Hofmann, director of the institute, recently gave a joint recital in Casimir Hall, Philadelphia, for students of the school. The program opened with Beethoven's second sonata in G minor, played by Mr. Salmond, with Harry Kaufman as accompanist, and which Mr. Salmond followed by an unaccompanied performance of the Bach suite No. 3 in C major. In both of these numbers the cellist revealed his consummate skill and virtuosity. Further evidence of his technical and interpretative ability was given in the following group, consisting of a Melodie by Frank Bridge, dedicated to Mr. Salmond; numbers by Faure and Schumann, and a Nocturne by Abram Chasins, who played the piano accompaniment for this number in place of Mr. Kaufman. Mr. Chasins recently appeared with success as soloist with the Philadelphia Orchestra in a performance of his work, and on this occasion it proved so intensely interesting that it had to be repeated.

The principal number on the program was the Franck sonata in A major, presented by Mr. Salmond and Mr. Hofmann. What with the combined forces of these two celebrated musicians, it is needless to say that the performance was rich in feeling, as well as technical skill.

Mr. Kaufman's pianistic art served to provide sympathetic accompaniments for Mr. Salmond.

Giuseppe Reschiglian in Singing Film

Giuseppe Reschiglian, tenor of the Pennsylvania Grand Opera Company, has just finished making a singing film of the fourth act of Manon for the Warner Brothers' Vitaphone. Hope Hampton, Frances Spencer and Helen Lockwood were also featured in this recording. On the evening of February 24, Mr. Reschiglian sang the first tenor part of Rossini's Stabat Mater at St. Fidelis Church of College Point, N. Y., with the Odierno Singers.

Grace Leslie for Oberlin

Grace Leslie will sing the Pierne St. Francis of Assisi at Oberlin, O., on March 26 at the gala performance of this work the Oberlin Musical Union will present with the Cleveland Orchestra and a large chorus. In connection with this appearance the contralto will have other western engagements and a possible short southern tour before going again to the Halifax, Nova Scotia, Festival, where she sings on April 8, 9 and 10.

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A year ago, the MUSICAL COURIER announced the projected plan for a real scientifically sound-proofed building, where musicians could not only have the right to teach or vocalize to their heart's content, but do so without fear of annoying their neighbors.

It seemed too good to be true, but the MUSICAL COURIER placed confidence in the outcome of it because the projector of the enterprise had a long string of successful cooperative studio buildings to his credit, and we believed that Walter Russell would succeed in doing for musicians what he did for his own profession, the painters.

Sherman Square Studios, it is called, because it is just off Sherman Square, on West 73rd Street, around the corner from the West 72nd Street subway, and right in the heart of the uptown musical center.

An opening reception is planned for March 24, and succeeding afternoons. Mr. Russell will personally be present after two o'clock every day to demonstrate the substantial sound proof quality of the building, and explain the scientific principles which made it possible to build a series of studios sufficiently isolated and insulated to guarantee the much needed privacy required by the musician. How Mr. Russell solved the problem can best be told in his own words:

"Musicians had been asking me for sound-proofed studios for ten years," Mr. Russell said, "studios which they could own and in which they could feel safe from annoyance by other justly complaining tenants, and also being themselves protected in like manner.

"So I set about to solve their problem, not only on their account but also because the coming of the radio had convinced the builders that all buildings should be sound-proofed.

"My first conclusion to the effect that a one hundred per cent. sound-proof partition was impossible decided me upon a plan which would so isolate the studios from each other by insulating them with surrounding air spaces that such a plan would take up at least fifty per cent of noise without considering the sound-proofing.

"So, instead of building the usual rows of adjoining studios, separated from each other by a gypsum block partition, I separated the front section of studios from each other by building living quarters all around them to blanket one studio from another.

"Thus, I started with a prime essential of a good floor plan, because, upon analysis, the musician makes his 'noises' in only one room, the studio. It is in the studio that the objectionable features occur.

"By wrapping the studio up, so to speak, in a muffle, to keep the sound within the studio, and not let it out, was my only hope. Bed rooms, foyer halls, kitchenettes, and baths

were utilized for the purpose of isolating one studio from another. The air spaces contained in the surrounding living rooms acted as sound insulation from one studio to another.

"Then came the actual construction problem, the scientific sound-deadening of partitions by construction methods and material. While solving this, I was constantly faced with the difficulty of deadening the floors and ceilings. This problem seemed unsolvable, because the studios, although separated from each other, on each floor, were superimposed one above or below the other, all up and down the building. I solved this problem, however, in a marvelous way, and will describe both principles, that used for floors and that for walls.

"The automobile muffler solved both problems for me. Upon analyzing that indispensable sound-deadener, without which our city streets would be a fiendish torment, I found that the loud sound of the engine led into the muffler by one tube, was broken up into hundreds of smaller tubes, to such an extent that when the sound was ready to leave the muffler, it was absorbed to such an extent that there was only a pouf-pouf left, which was the corpse of the original sound.

"How could I insulate my studios with millions of holes and air spaces, and millions of more holes to act as mufflers?

"That was the question that was burning in my mind, and that is what eventually I found out how to do. The studios are actually muffled by countless millions of little holes to take up and break up and absorb all sounds.

"Consider the floors, for example. The usual double one inch soft under floor, and one inch upper floor, laid with grain horizontal is a sound board which repeats and magnifies sounds. We found that California red wood was wonderfully porous and so we cut it into two inch blocks and laid them endwise so that the grain was vertical. This made each block a muffler, a sound absorber, by splitting the sounds up and absorbing them into the little holes instead of reflecting, and conducting them into the four directions of space.

"These wood blocks were then laid in a sound absorbing, gummy, sticky, asphalt, which was in its turn, spread out on an acoustic board of porous plaster material.

"Here we are now half way down into the floor and each sound given a very bad head-ache before getting to a packing of 'thermo-fill,' an acoustic property which absorbs sound as a sponge absorbs water.

"But that is not all. The very sleepers themselves have been kept away from the beams to avoid conduction. The sleepers are not nailed into anything; they are suspended on little jiggers that are on the mushroom principle, and cause the whole combined floor to float on the thermo-fill, with great resilience, instead of rigidity. Any musician will

know that a sound board must be rigid and that a resilient one that has no contacts with its fastenings would not be much good as a sound reflector.

"And so, when tested by floor scraping machines which sound like saw mills, we on the next floor below could not believe that the sound was not four or five floors above.

"This 'muffler' principle of millions of little holes is utilized in our partitions. The U. S. Gypsum Co. invented a plaster called sabinite which 'explodes' when mixed with water, and sets like porous rock. The holes are minute, but they are holes, and as holes, are the enemy of sound. They do the trick perfectly; not alone by themselves do they do the whole thing, because they are aided by double wall construction and thermo-fill, just as used in the floors.

"Walter Damrosch explained to me the sound-deadening effect of different densities. He said that a solid wall of an even density conducted sounds, but if you change the density in the wall by layers of differing density, the waves of sounds are broken up into different lengths and scattered before getting through the wall.

"I remembered that and applied it vigorously and conscientiously, but I also made sure of the muffler principle of multiple holes. With both of these principles made use of in our walls, we closed ourselves into a studio and tried to hear one of those terrazzo floor grinders in the hall. These infernal machines make noises like farm tractors, more than any half dozen pianos. We heard it, but faintly, like the sound of a katy-did.

"And so our suspense was ended. The musicians' sound-proofing problem was solved. It worked.

"That is only one feature which makes this building so applicable to musicians.

"The signal and secretarial feature is a great innovation and time saver for them.

"This signal system means that a series of white, yellow, and red lights connect every tenant with a secretarial room downstairs. If a tenant is teaching, or in his bath tub, or in conference, or is taking a nap, and does not wish to be disturbed, he presses a button, which throws on a red light down below. That red light means that the tenant does not wish to be disturbed till the yellow light goes on. The secretary then takes all messages, holds visitors or pupils in the general waiting room, until the yellow light shows.

"The secretary will soon learn the habits of all the tenants and be able to save them much time, and from being annoyed by maddening interruption.

"There is to be a cooking service with chef in a general kitchen where tenants can have their own food cooked or have meals served in their studios. Tenant owners can also buy all staples from a commissary department.

"The studios are large, and lighted by generous windows. The plumbing risers are brass, not galvanized iron. The kitchenettes are perfectly equipped even though one does not have to cook in them if one does not desire to.

"The tenants own the building themselves and can run it to suit themselves at an expense of about one-half of the normal rent value of each studio.

"I personally feel that the building will mark an era in musical history in this city, because it will solve the musician's hardest problem and make his environment more to his liking."

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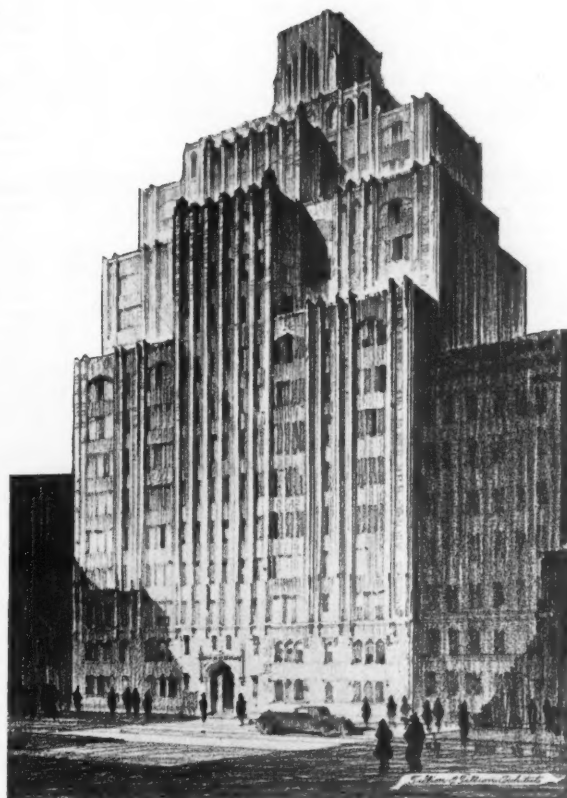
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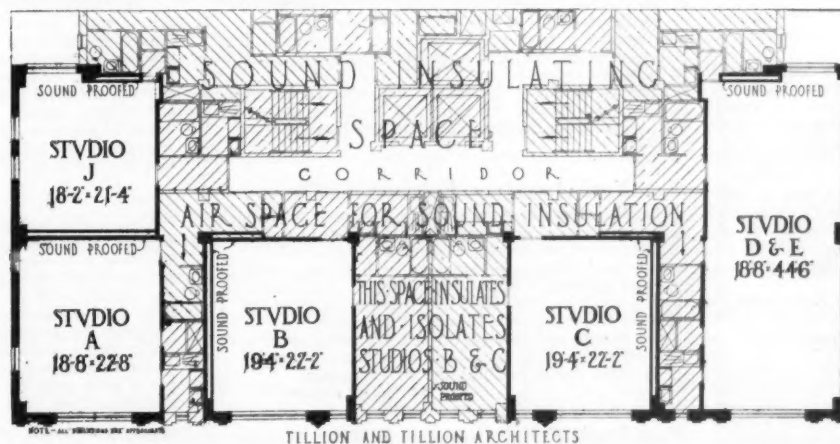


DIAGRAM SHOWING SOUND INSULATING PRINCIPLE

As music is confined to the studios, many have been isolated from each other by surrounding them with rooms used as living quarters. These rooms act as sound deadening air spaces which insulate each studio from sounds. Floors and ceilings are soundproofed on the muffler principle.



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New York Concerts

March 4

Antoni Sala

Without any preliminary flourishes or blowing of publicity trumpets, Antoni Sala, a Spanish cellist, modestly made his American debut at Town Hall on the evening of March 4. The writer of this report had heard Mr. Sala at a private reception given for him a couple of weeks ago and predicted that on his public appearance (his only this season) he would be acclaimed as a cellist of the front rank—and he was.

Equipped with a dexterity of fingers and bow that seem to reduce the unwieldy knee-fiddle to the dimensions of the violin, endowed with distinguished musical qualities and a lively fancy which finds utterance in abundant charm of delivery, Mr. Sala quickly established himself in the favor of his audience and kept them under the spell he knows how to weave. Except for the Vite of Popper, with which the program ended, there was not one hackneyed number. A sonata by John Ireland received its first local performance, and proved to be an interesting and erudite work. The old school was represented by a Sonata by Porpora, an Andante and Allegro by Trincikler, the Bach Arioso and a Boccherini-Kreisler arrangement. In the graceful old dance movements the cellist seemed to revel; whirling trills, dazzling

staccatos and the smoothest of bowing "across the strings" abounded—and they were accomplished with perfect ease. The Elegy by Faure showed the artist's feeling for the grand manner. Richness of tone, passionate utterance and attainment of climax distinguished its performance. The Dance No. 5 by Granados, one of several encores, was a glowing bit of old Spain. Exceptionally satisfying piano accompaniments redounded to the credit of Arie Abileah.

March 5

Helen Bretz

A youthful songstress with a pleasing mezzo-soprano voice, musical feeling and good schooling made an auspicious debut at Steinway Hall in the evening. Assisted by Ruth Emerson at the piano Helen Bretz started with airs by Mozart and Haydn, which she sang in befitting style. There followed a group of German songs by Schubert, Schumann, Wolf and Brahms, in which the singer showed ample appreciation of the musical content and a commendable German diction. Songs by Respighi, Carpenter, Sidney Homer, Rachmaninoff and Gretchaninoff concluded the program.

Philadelphia Orchestra

Eugene Goossens came to town as the guest conductor of the Philadelphia Orchestra and in consequence this Tuesday evening concert of the celebrated organization was one of unusual interest and merit.

Goossens's baton is no new experience to New York for that highly gifted English musician won our town from the

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moment, several seasons ago, when he first appeared here as a guest leader of the Philharmonic.

Last week, Goossens gave a fresh proof of his deep knowledge, artistic insight, and technical command, when he effected a most intensive and inspiring interpretation of the fourth symphony, E minor, by Brahms. Its details were set forth meticulously but without arresting the large sweep of the work as an organic whole. The orchestra played magnificently under such stimulation from the leader.

Three numbers from De Falla's ballet music to The Three Cornered Hat followed the symphony and Goossens put abounding vitality and lovely coloring into these lively measures.

Then came Lord Berners' ballet suite, The Triumph of Neptune, a whimsical piece based on a fantastically exaggerated story about a sailor, a journalist, and some enchanted personages. The intent of the "text" is humorous but the score by Lord Berners furnishes only superficial fun. There is no strong comical characterization in his measures. The writing reveals a practised hand and a fastidious taste in harmony. The movements, of which there were seven, do not furnish sufficient variety and contrast. The work did not achieve any striking success even though Goossens conducted it with obvious gusto and devotion.

The concert came to a close with a whirlingly brilliant performance of Balakireff's Islamey (Oriental fantasy) orchestrated from the composer's piano version, by the grandly competent Alfredo Casella.

Nikolai Orloff

Nikolai Orloff, pianist, who made his first New York appearance two or three years ago and was received with the highest praise, gave a recital at Town Hall on March 5. He played a program as interesting as it was varied, including two Bach works, Schumann's Papillons, Chopin's sonata in B minor and pieces by Debussy, Scriabine, Medtner and Brahms, the last named being the variations on a Paganini Theme. One of the Bach numbers was the French Suite in G major, which was notably well given. The same is to be said of Schumann's Papillons with all its delicious variety of thought and temperament. Always an interpretative test, it holds no secrets for Mr. Orloff, who maintained throughout a scintillating variety of color and mood that was very impressive. His reception by a large audience was of the most enthusiastic sort, and he was required, to repeat the Scriabine etude and to extend his program with a number of encores.

March 6

August Werner

In the evening at Town Hall, August Werner, recent winner of the Walter W. Naumburg Musical Foundation Prize, gave a song recital before a capacity audience, which seemingly enjoyed every moment of his interesting and varied program. His opening group included three numbers by Handel, and the program continued with Brahms, Strauss, four English songs, and concluded with a group of Norwegian and Swedish compositions. Mr. Werner possesses a rich baritone voice, sympathetic in quality, which he uses with skill and intelligence at all times. His interpretations were artistic, and his diction gratifyingly distinct. Special mention must be made of Mr. Werner's pianissimo, which was most effective. Pierre Luboshutz furnished accurate and sympathetic accompaniments.

Mrs. Edwin Franko Goldman

Siegfried was the subject of Mrs. Edwin Franko Goldman's music dramalogue on the evening of March 6, at Aeolian Hall. There was a large and appreciative audience present. Especially interesting was the playing of Victor W. Schwarz, well known opera coach in Mannheim, Danzig, Barmen and other places and now director of the New York Liederkreis Society, who assisted at the piano, giving the motifs of the opera throughout the reading. Ralph Leopold's Duo-Art piano transcriptions of the Siegfried music were also heard during the evening.

Greta Dalmy

No stranger to New York concert goers is Greta Dalmy, soprano, who appeared in a recital at Steinway Hall on Wednesday evening, March 6. She was given a cordial reception which was merited; in the first place the program was unhackneyed, including songs by Schumann and Schubert, two arias from Rimsky-Korsakoff's Snegourochka and some Scandinavian, French and English numbers. Miss Dalmy has a charming, vivacious manner which is reflected in her singing and makes her an interesting interpreter. She has a good voice of sufficient volume and resonance. Her diction is clear. Ina Goodwin accompanied.

March 7

Rudolph Gruen

Rudolph Gruen, in his annual recital on Thursday night at Town Hall presented a varied and unhackneyed program. A most grateful opening number, the prelude, aria and finale of Caesar Franck, at once disclosed the fine sensitive musicality of this young pianist. Throughout the Chopin group, the two etudes in F minor and C minor, a nocturne and the scherzo in B flat minor, the fluent and sympathetic phrasing and interpretation completely captivated the audience and brought warm applause.

Continuing with Moussorgsky's Pictures at an Exposition, Mr. Gruen showed all the creative and poetic comprehension required to portray the episodes of this composition, running, as it does, the gamut of descriptive tone coloring. Griffes' Clouds and the Fountain of Acqua Paola, brought out the technical refinement of modern musical trend. The brilliant rhapsodie in F sharp minor by Dohnanyi terminated the program. Responding to the insistent recalls of the audience Mr. Gruen played four encores.

(Continue on page 24)



HARRINGTON VAN HOESSEN

Young American baritone after triumphs in German cities meets with great success in first New York recital.

New York Sun, February 8, 1929.

Harrington van Hoesen, baritone, gave his first New York recital in the Town Hall last evening. Although this young American singer had not been previously heard here, he had already made a tour in Europe and last summer called forth enthusiastic praise from German critics, who were astonished to find a youthful American in such profound sympathy (as one of them expressed it) with the masters of their lied. Mr. van Hoesen was received last night by a large audience, undeniably friendly at the beginning of the exacting program, but unrestrainedly commendatory before the middle was reached.

Mr. van Hoesen proved that he had a fine voice of good range, engaging quality and much flexibility. This voice has been well cultivated and its owner possesses a dependable technique which includes a well equalized scale, excellent intonation, a good production, yielding warm and sentient tone, and a diction of uncommonly high order. This voice is founded on a solid breath control which enabled the singer to spin along phrases with steadiness and with nicety of nuance and to sustain beautiful head tones without which interpretation must always be restricted.

As an interpreter Mr. van Hoesen disclosed valuable gifts and accomplishments.

By W. J. HENDERSON.

New York Times, February 8, 1929.

Harrington van Hoesen, baritone, gave a recital in the Town Hall last evening, assisted by Frank La Forge at the piano, and was welcomed as only the few destined for public favor are ever greeted thus early in a musical career. He sang with rare distinction in five languages, with a tone of mellow resonance and depth, with sustained phrase and always expressing

emotion. Seemingly a complete artist in the making, this spare and smiling youth bore his quickly earned popularity among delighted hearers as if it were the most natural thing in the world to share intimate enjoyment of lyric moods with a houseful of new-found friends.

New York Telegraph, February 8, 1929.

Gifted with a natural voice of pure and appealing quality, he has evidently been brought through a period of highly intensive study. For an exhibition of fine and impeccable taste in the singing of highly difficult and intellectual works, this program of a newcomer is to be remembered.

Undoubtedly Frank La Forge, who was the accompanist of the evening and known to be the sponsor of the young American, has found another and worthy baritone.

New York American, February 8, 1929.

Harrington van Hoesen, a young American baritone, gave his first local song recital at Town Hall last night and registered an immediate success. Apparently he is a favored child of fortune, for he is young, intelligent and possesses a voice of rare beauty. He is, moreover, a musician with taste and the skill to adapt his voice to many demands of song literature.

The warmth and richness of his tones were sustained with equability from notes of almost basso profoundity to those nearly reaching the tenor register.

By GRENA BENNETT.

New York World, February 8, 1929.

Mr. van Hoesen disclosed a voice of great beauty, delivered in effortless style.

Mr. van Hoesen is an exponent of the Frank La Forge Method of Voice Production. For the past few years he has done his entire work in voice and repertoire with Frank La Forge.

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Glenn Dillard Gunn, *Chicago Herald-Examiner*

"Astounding exhibition of musicianly skill."

Philadelphia Bulletin

"Mastery over music as well as over technic."

Boston Transcript

"Exquisite tone; technical ability; interpretive force."

Edward Moore, *Chicago Tribune*



HENRI TEMIANKA

Violinist

Philadelphia Recital, January 21, 1929

Boston Recital, January 24, 1929

Chicago Recital, February 1, 1929

"An astounding exhibition of musicianly skill. Brilliant bits of pyrotechnical display were played with dazzling velocity and ease."—*Philadelphia Bulletin*.

"He is an artist of exquisite tone, technical ability and interpretive force, and an artist who knows how to select good music for his programs. Mr. Temianka has a distinctive place in the world of violinists."—*Edward Moore, Chicago Tribune*.

"He is a splendid artist. His tone is acoustic magic, pure, serene, never too large for the violin. He has fire and magnetism. Vital intention lives in every phrase he plays, informed of the imagination, wholly dedicated to beauty, persuasive, alluring."—*Glenn Dillard Gunn, Chicago Herald-Examiner*.

"His tone is lovely in quality and very pure; never a flaw or uncertainty, and always delightfully in tune. In the Tarantella he set off the fireworks. Brilliant and done with an air. An artist of quality."—*Karleton Hackett, Chicago Evening Post*.

"Mr. Temianka is in perfect command of his instrument, with fire and restraint in interpretation, and with a tone that can be warm, broad, brilliant, suave or infinitely soft, as he wills. His phrasing is a delight. His remarkable gifts as a musician, as well as his modest and likable manner, roused the audience to enthusiasm."—*Boston Herald*.

"Mr. Temianka rose to the occasion triumphantly, proving himself capable of rousing admiration by his virtuosity as well as by his musicianship; showing himself able to achieve grandiloquence as well as subtlety."—*Boston Globe*.

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Steinway Piano

New York Concerts

(Continued from page 22)

March 8

Curtis Institute of Music Orchestra

A large Carnegie Hall audience was alternately delighted and astonished on Friday evening, when the Curtis Institute of Music Orchestra, under the leadership of Artur Rodzinski, and with Tibor de Machula, a youthful cellist, as soloist, was heard in an exacting program.

One hundred students of the Curtis Institute (Josef Hofmann, Director), of whom twenty-four were girls, performed the prelude to Die Meistersinger, Cesar Franck's D minor symphony, the Lalo cello concerto and Rimsky-Korsakoff's Easter overture in a manner that positively amazed their listeners. Many an "old-timer" in the audience expressed the opinion that these young artists (for such they are) could be heard immediately after the premier professional orchestras of the country without suffering perceptibly by the comparison.

Perfectly drilled by the expert hand of Dr. Rodzinski, and Leopold Stokowski before him, the youthful band (reinforced by sixteen professionals) approached the evening's task with a confidence and surceus born of positive knowledge. Precision, clearness, tone volume and quality, elan, intelligent and sympathetic obedience to the conductor's will and intentions—in short all the qualities that one expects from a first class orchestra were abundantly in evidence. And the audience showed its delight and surprise by thunderous applause.

Master Machula, who leads the cello section and counts about sixteen years demonstrated that he is "master" not only in point of years. He performed the tonally and technically taxing Lalo concerto with flawless intonation, a big, broad tone, and perfect mastery of its musical import. His is unquestionably a notable future.

After the concert the faculty of the Juilliard Foundation tendered the Philadelphia contingent a brilliant reception at the Beethoven Association. Many notables, musical, social and financial, were present, and up to a late hour the signal achievement of the Curtis Institute was the prevailing topic of conversation—and well it might be.

Hans Wiener

Hans Wiener gave a recital on March at the Grand Street Playhouse, assisted by Vera Milcinovic, member of Rudolf von Laban's Tanzbuehne, Berlin; Gertrude Prokosch, Sylvia Gray, Marguerite Wencelius, Otto Roman; also a motion choir, Eleanor Asherman, Ottilie Foi, Andrea Hall, Elizabeth Van Iderstine, Vera Ruderman, Katya Weiss, Alice Taylor, Tilda Shocket; and from the Music School of the Henry Street Settlement, Mathilde Goldman, Ruth Kluger, Frieda Levitas, Freda Manas, Bella Taub, Carrie Taub, Ruth Hamovitz and Mitzi Stock.

It was a pleasure to have the Grand Street Playhouse again open to the public, and those who attended this recital no doubt felt as does this writer, that it was a great pity ever to have discontinued the theatrical performances down there in the atmosphere of the lower East Side. The performance was of decided interest, and presented something that is new to New York. The only description one finds for it is that it is pantomime without a story, and it may

apparently also be called a symphonic development of dance patterns. Wiener is well known abroad, and has had a great many successes. He is a man of imagination as well as skill in his chosen art, and the results he attains are either Teutonic and of a sort not familiar here in America, or else original with himself.

There were interpretations of a prelude by Rachmaninoff, Dances of Darkness, Oriental Dances and Rouge et Noir by the extraordinarily original and clever young American, Holland Robinson, a Rhapsodie Negre by Poulenc, a Blues by the author of Jonny (Krenek), Golliwogg's Cakewalk by Debussy, and so on. Mr. Wiener would probably be successful with such a program in a large auditorium in the theater district. The program was repeated on Sunday afternoon.

Janet Cooper and Burton Cornwall

A very chic audience attended the Steinway Hall recital of Janet Cooper, lyric soprano, and Burton Cornwall, bass-baritone; Steinway Hall is particularly adaptable to the concert intine and the work of Miss Cooper and Mr. Cornwall is just of that nature. Both artists are specially happy in the field of lieder and gave a very admirable demonstration of the fact on this occasion.

Miss Cooper is a flashing personality, a pleasure to look at, and has a very pleasing voice. In its middle register it is rich, warm, easy-flowing, beautifully modulated and expertly controlled. Miss Cooper, furthermore, is keenly sensitive to the nuances of Schumann and Brahms and has a cultivated style of delivery. In the songs by these two named composers she was particularly happy and the listener experienced especial pleasure in her development of the climax of the Stille Thraenen. In her second group she also included a manuscript song by Bruce Simonds and one by Walter Cowles.

Mr. Cornwall's bass-baritone is handled by a man who knows the art of singing; while it is not an extraordinary musical instrument it is lovely in the lower register; one gets keen enjoyment from hearing him sing because he has mastered the limitations of the voice and is able vividly to portray moods. This is real art, which the singer especially displayed in his group of German songs. He also did a beautiful bit of interpretation in Debussy's Mandoline and in his first encore by Strauss. The concert closed with the graceful duet from Don Giovanni and both artists were genuinely feted.

March 9

Elizabeth Jennings

Italian, French, German and English numbers made up the program which Elizabeth Jennings gave at Chalif's last Saturday afternoon. This was the first appearance in recital of this young artist from the studios of Hilda Grace Gelling, and she acquitted herself more than creditably. She displayed a mezzo-soprano voice which has been so well developed technically that she was enabled to sing with abandon and very little apparent effort. She entered wholeheartedly into the interpretation of each song, her diction was good, and as the program progressed she gave ample evidence of developing into an artist of fine calibre.

Alice Taylor, by her poise and sympathetic cooperation, gave excellent support at the piano.

Valentina Aksarova

Valentina Aksarova, of the Petrograd Opera, gave a recital of Russian, French and Spanish songs at Town Hall on Saturday afternoon. A well chosen and colorful program afforded the artist splendid opportunity to display her beautiful dramatic soprano voice and her singing commanded the admiration of a large and cultured audience. Particularly pleasing were the aria Jaroslava from Prince Igor by Borodin, the aria from Dame de Pique by Tchaikovsky, the lovely Oriental Song by Glazounoff, sung in Russian; and the Spanish Coplas de Curro Dulce by Obradors. These songs showed best the brilliancy and beauty of tone and marked intelligence in interpretation. Max Rabinovitch supported the singer with sympathetic and musicianly accompaniments.

March 10

Philharmonic-Symphony

At the Sunday afternoon concert at Carnegie Hall, Arturo Toscanini offered a repeat-program, consisting of Mozart's D major symphony; Pizzetti's Summer Concerto; Iberia, by Debussy and Wagner's Tannhauser Overture. The idea of repeating works previously performed seems to be characteristic of Mr. Toscanini. What he desires is perfection, as far as is humanly possible, and he prefers presenting well-rehearsed compositions for rehearsing to constantly changing his programs, which latter course might lead to inadequate rehearsal of some of the works. The auditorium

was filled to overflowing and hundreds had to be turned away. The fortunate ones inside gave noisy evidence of their unlimited approval of conductor and orchestra.

Henri Temianka

The third recital of Henri Temianka, violinist, at Town Hall on Sunday afternoon, drew a large and enthusiastic audience. At his two previous appearances the youthful artist had given evidence of exceptional attainments, which good impression was further strengthened on this occasion. His well developed technique, big, warm tone, purity of style and musicianship were amply evident in a sonata by Faure, the D minor concerto of Wieniawski, and pieces by Szymanowski, Debussy, Prokofieff, Malipiero and Smetana, to which list were added several encores. Henry Kaufman was the able accompanist.

Arvida Valdane

Arvida Valdane, soprano from Philadelphia, appeared in recital at the Engineering Auditorium last Sunday afternoon with Ralph Douglas at the piano. Her program was made up of German, French, Italian and English songs, and concluded with a manuscript number, Wood Dove, by her teacher, Nicholas Douthy. Miss Valdane has a light voice of excellent quality and is especially effective in sustained passages. She is an experienced artist, and at this recital again displayed her usual commendable poise and finish.

Friends of Music

A noble and inspiring performance of Bach's Passion of St. John, sung by the Friends of Music, with Artur Bodanzky conducting, was given at St. Georges Church, Stuyvesant Square, on Sunday afternoon. The spacious edifice was filled to capacity and hundreds were turned away.

The soloists, who appeared in the first hearing of this work on the previous Sunday at Town Hall, were in excellent voice and gave an impressive rendition of the text with beautiful and reverent interpretation.

Ethel Hayden, soprano; Marion Telva, contralto; George Meader, tenor, in the role of the narrator; Carl Schlegel and Friedrich Schorr, baritones; were assisted by Lynnwood Farnam at the organ and Paul Eisler at the cembalo.

The fine work of the chorus, particularly in the exquisite pianissimo passages, and the masterly accompaniment of the Metropolitan Orchestra, both added to the high standard of the performance.

Alliance Symphony Orchestra

The Alliance Symphony Orchestra, comprised of forty selected student members and ten professional musicians, directed by Alexander Bloch, gave a most creditable performance at the Straus Auditorium, 197 East Broadway, on Sunday evening, March 10.

Oliver Edel, cellist, played Max Bruch's Kol Nidrei with orchestra accompaniment. His warmth and beauty of tone and sympathetic interpretation won long and sincere applause. The overture from Der Freischütz, by Weber, Schubert's Unfinished Symphony and the overture from Mozart's Marriage of Figaro, played by the orchestra, completed the program. There was a full house of music lovers.

The Goldmans Entertain for the Sousas

Mr. and Mrs. Edwin Franko Goldman entertained for Mr. and Mrs. John Philip Sousa at the home of Mrs. M. R. Hambur on Park Avenue on March 10. About one hundred guests were present to enjoy the cordial hospitality of Mr. and Mrs. Goldman and Mrs. Hambur. During the evening the well known clarinetist, Mr. Le Roy, gave a selection, accompanied by Maestro Papalardo; Mr. Le Roy is on a short visit to America from France, having been at one time first clarinetist of the Philharmonic Symphony of New York; Mildred O'Connor delivered the aria, Pleurez mes Yeux, from Le Cid, and the charming French skit, Il Neige, and Vaughn de Leath entertained with some of her inimitable popular interpretations.

Concert for National Music League

On Saturday afternoon, March 16, at Carnegie Hall, Mr. and Mrs. Josef Lhevinne, pianists, and Paul Kochanski, violinist, who have generously offered their services, will present an interesting program for the concert-membership of the National Music League. These concerts are held annually and the concert-members are entitled to free admission—one of the many privileges afforded to concert members of the League. By special arrangement with the concert managers, the National Music League maintains a box office at which members may purchase tickets for practically all New York concerts at reduced prices ranging from one-half the printed price down to as low as twenty-five cents.

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Steinway Pianos

Schneevoigt Thrills Anew With His Fine Conducting

Leads Los Angeles Orchestra in New Beethoven Success

LOS ANGELES, CAL.—Georg Schneevoigt belongs to the type of conductor who balances his program so as to develop the taste of public along classic and modern lines alike. Mr. Schneevoigt has the inherent qualities of making program after program which would be a risky undertaking for most of his confreres. He has done a good deal for his creative contemporaries as he has done for the classicists. During the Beethoven Centenary he proved himself an exceptional interpreter of the master of Bohn. In fact, his Beethoven readings stirred his hearers so deeply that he had to include the Fifth and Seventh Symphonies in preceding concert this year, and now programming the Sixth with so consistent a success that his Beethoven "cycle" (as one could call it) has come to be a distinct experience in its quick succession. Schneevoigt's success with the classic music may be summed up in the fact that he is a vivid music maker. Classic music to him has nothing of the dried mustiness which is sometimes justified by the historic importance of a work. His Beethoven is a fine, glowing sensuousness, a joie de vivre which comes very near to the living Beethoven.

Mr. Schneevoigt's reading of the Pastorale Symphony will be long remembered. It was steeped in a poesy of feeling which gave it new strength. While adhering to the classic style, the orchestra played this work with a richness of tone, yet a simplicity withal. The performance had been worked out with a fine care for detail which, however, never eliminated a necessary spontaneity. The slow movement had the sweet quiet of a summer idyll. In Beethoven's scherzo, Mr. Schneevoigt painted with broad strokes and rugged effect the composer's robust exhilaration. The orchestra, indeed, made graphic music. Of chaste loveliness was the section in which the quieter and gayer feelings returned, and the happy finale left the hearer with that feeling that comes at the end of a restful day in the country. Mr. Schneevoigt, who has educated his hearers not to applaud between movements, was the recipient of demonstrative applause at the close of the work. After the intermission, when he was again greeted with keen pleasure from the audience, he provided a flawless and effective accompaniment to Brailowsky's solo in the Beethoven C minor concerto, bringing this all-Beethoven program to a close with a dramatic and gripping presentation of the third Leonore overture. Mr. Schneevoigt with this third of his Beethoven performances renewed the conception which Los Angeles has had of him, that his is a profound service.

Berta Reiner to Conduct Master Class

Berta Gardini Reiner, conducting the Etelka School of Music studios in New York this season, has been invited to conduct a master class during the combined conventions

EDWARD JOHNSON IN EIGHT DIFFERENT ROLES IN A MONTH

Edward Johnson opened his seventh season with the Metropolitan Opera Company on January 19, appearing with Mme. Bori in *L'Amore dei Tre Re*, the opera in which he had sung with Miss Ponselle the previous week in Philadelphia. His next role was that of Pagliacci, while the following week found him singing two performances on succeeding days, January 31 in *Carmen* with Jeritza and February 1 in a revival of *Pelleas and Melisande*. Mr. Johnson's next appearance was in *Butterfly*, which was sung in Philadelphia on February 5, and which was followed by *Tosca* in New York on February 9, and on February 13, *Romeo and Juliette*. Then came *The King's Henchman*, which marked Mr. Johnson's eighth different role in nine performances. Here he is pictured as *Pelleas*.



of the Federated Music Clubs and Music Teachers of Ohio, which will be held in Columbus from April 9 to 12. The program committee is also extending invitations to Olga Samaroff and Francis Macmillen.

Juilliard Concert to Feature First Performances

Many interesting new and old works will be performed at the third public concert given this season by the orchestra of the Juilliard Graduate School of Music, Albert Stoessel conducting, on March 27, at Town Hall, New York.

Opening with Albert Coates' arrangement of the Suite from the Dramatic Music of Henry Purcell, the program will contain Werner Josten's Concerto Sacro for string orchestra and piano, which will be given its premiere per-

formance on this occasion, with Mary Huggins as pianist. At this same concert Vaughan Williams' Concerto Academic will be heard for the first time in New York, with Julius Rismann playing the solo violin part. The fourth and final number will be Ernest Bloch's Concerto Grosso, in which Mary Lackland and Jerome Rappaport will perform the solo viola and piano parts respectively.

Helen Chase Plays for Peggy Wood

Helen Chase was the accompanist for Peggy Wood on a program given at Town Hall on February 15. Although Miss Chase has discontinued the accompanying of artists on complete concert programs, due to extensive teaching, she occasionally enjoys fulfilling these engagements.

Echoes of American and European Appearances

DOROTHY HELMRICH

~ MEZZO-SOPRANO ~

UNITED STATES

New York

"Indicated once more that her place is among the four or five most prizeable and consequential singers the last few years have brought us. Her voice itself is one of extraordinary beauty, color, and substance."—*New York Telegram*.

"Her recital proved one of the season's major achievements. Of surpassing loveliness of timbre, the voice is one which has found few rivals in recent years for volume, flexibility, and deftness of handling. It is of extraordinary purity throughout."—*New York Evening World*.

"She showed understanding and much power in creating moods."—*New York Sun*.

"Here is one of the finest artists we have found in the season's recitals."—*New York Morning Telegraph*.

Boston

"She is a singer who knows much. She is blessed with dramatic perception and with the intelligence that makes dramatic feeling tell."—*Boston Herald*.

"Miss Helmrich has an ample voice of fine quality which she uses skillfully, resourcefully, imaginatively, and expressively."—*Boston Post*.

"Her voice is beautifully warm and suave, with ample volume."—*Boston Herald*.

"Miss Helmrich was notably versatile. Her interest in the significance of her music was immediately personal and all-absorbing."—*Boston Transcript*.

ENGLAND

"Excels in the purely musical side of song interpretation."—*London Times*.

"Sang with an unfailing feeling for the musical outline of each number."—*London Morning Post*.

"Sang with impeccable phrasing."—*London Daily Telegraph*.

"Knows how to use her good voice as a genuine musical instrument."—*London Morning Post*.

HOLLAND

"Made a decisive conquest. She stands apart."—*Amsterdam Telegraf*.

"Showed a natural musical instinct and sentiment; musical distinction; superiority of tone and expression."—*Haagsche Courant*.

"Intelligent and touching rendering made of this singing a real pleasure."—*Nieuwe Courant*.

"This is a singer who knows what the art of singing means. Holds her audience."—*De Avondpost, The Hague*.

"Here was no lack of either voice or the art of singing. The exceptional voice, rich in beauty as in compass, gave evidence of a high standard of schooling, and combined with intelligent and sensitive interpretation made her singing arresting and fascinating."—*Amsterdam Vaderland*.



Photo by Lassalle, London

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Charles Stratton an Oratorio Singer

Charles Stratton, tenor, presents a long and impressive list of oratorios in which he has been heard. They are the Bach Passion According to St. Matthew and the B minor



CHARLES STRATTON

Mass; Beethoven's Ninth Symphony, which he has sung twenty-five times, and the Mount of Olives; Coleridge-Taylor's The Atonement; Dvorak's Stabat Mater; Dubois' Seven Last Words; Elgar's Dream of Gerontius; Gounod's Messe Solennelle; Gaul's Holy City; Handel's Messiah; Haydn's The Creation; Mendelssohn's Elijah, St. Paul and Hymn of Praise; Prokofieff's Sept, its sont sept, which Mr. Stratton has sung seven times under the direction of Koussevitzky; Parker's Hora Novissima; Stainer's Crucifixion; Verdi's Requiem; and Liszt's Thirteenth Psalm and Faust Symphony.

Among his past performances Mr. Stratton also includes the following operas in concert form: Faust (Gounod), Samson and Delilah (Saint-Saëns), Aida (Verdi) and Tosca (Puccini).

In addition to his concert and oratorio activities Mr. Stratton is, and has been for the past five years, tenor soloist at the Brick Presbyterian Church in New York, of which Dr. Clarence Dickinson is organist.

An American Genius

Tomford Harris, pianist, played with the St. Louis Symphony Orchestra on February 17 and won the acclaim not only of the public but also of the press. He played Liszt's E flat concerto "with more real virtuosity than nine-tenths of the young foreigners that have ever touched our borders," said Oscar Condon in the St. Louis Times. Mr. Condon continued: "As soon as Harris had struck the first few chords of the opening sentence, it was apparent that we were facing a new musical genius who is destined to be heard from in a big way." Further on the same critic stated: "Technically he is a young wonder."

The Globe-Democrat, whose music critic is Harry R. Burke, calls Mr. Harris a rising star among the younger

pianists, and says that the appearance of Tomford Harris as piano soloist "permitted St. Louis an opportunity comparable only to being present at the debut of a Horowitz." He says further on that Tomford Harris "proved himself not only remarkable for a mighty power and a dazzling speed, but for a clean-cut pianism at once brilliant and poetic, at once authoritative and individual, and particularly for a fine appreciation of the color value of the notes."

Tomford Harris is the son of Kenneth Harris, well known author, whose stories are familiar to millions of American readers. Who his teachers were in piano this writer does not know, but he was taught composition by Adolph Weidig of Chicago, and when Mr. Harris first came to New York Mr. Weidig introduced him to the present writer with the assurance that he was a genius, a fact of which this writer has since had opportunity to convince himself. Obviously the world at large is now arriving at the same conclusion, and it is safe to say that as Mr. Harris makes his way in the field of virtuoso pianism he will also gradually emerge as a rarely gifted composer.

Pilar-Morin Entertains

On March 4, Mme. Pilar-Morin entertained a number of guests at her Studio of the Theater on Central Park West, providing, with Ethel Fox, a delightful program. After seeing this and other exhibitions of Mme. Pilar-Morin's work, it is not surprising that young singers are able to step right from the studio onto the operatic stage and go through a debut without a hitch, almost in the manner of an "old timer."

Pilar-Morin's training is all-embracing. It thoroughly equips the youngster and develops a poise and ease of manner that are reassuring. From time to time the writer has watched young singers in the Pilar-Morin studios and noted how this remarkable woman goes about her work. She knows the operas, vocally and histrionically, upside down. Having once been an opera singer herself and later a successful artist of the dramatic stage, she not only trains the singer, vocally or histrionically or both, but is also able to step into other parts, while Isabel Sprigg, a clever young woman, plays and gives the vocal cues at the piano.

The other night a striking example of this sort of work was given by Ethel Fox, who is one of Pilar-Morin's voice artist-pupils, she never having studied with any other teacher. Miss Fox is a member of the San Carlo Opera Company and is trying her concert wings this season under the management of Paul Berthoud. Her appearances have been



MME. PILAR-MORIN

most successful and she will soon appear at the Newark, N. J., and Harrisburg, Pa., music festivals, which, it might be added, is not so bad for a first season. Miss Fox, however, has sung several seasons with the San Carlo in numerous roles.

On this occasion Miss Fox did excerpts from Puccini's Boheme and Massenet's Manon, in costume, singing and acting the parts admirably. She revealed a soprano voice, which, when heard by critics, usually brings the prediction of a brilliant career. It is of a beautiful quality, resonant and rich, and used without any effort. The voice has been finely produced by Mme. Pilar-Morin and a noteworthy feature is its freedom from interference. Few singers have the exquisite French diction of which Ethel Fox can boast. This, too, is due to Mme. Pilar-Morin's teaching. The audience was quite enchanted with this talented, attractive young artist, and both she and Mme. Pilar-Morin were warmly applauded.

Mme. Pilar-Morin, by request, did a little dramatic episode called Rachel, dealing with a popular actress in being interviewed in her dressing room, when she gets word that her only child has been killed. The situation works up from a moment of frivolity to a tremendous dramatic climax in which this excellent actress rose to great heights, sweeping her audience along with her. One was made to feel the anguish of the mother-heart and then her utter delirious joy when it was found that another child, and not hers, was the victim. By way of contrast she did an amusing little monologue, Monsieur Adam and Madame Eve, in quaint, broken French. Two other short numbers were equally well received and each served to display the versatility of Mme. Pilar-Morin. Much interest now centers in her promise made to do excerpts from Madame Butterfly, in which Mme. Pilar-Morin appeared some years ago under the dramatic direction of David Belasco.

In this particular role as well as others, she personally coached Madeline Keltie prior to her singing them abroad. Miss Keltie, incidentally, was present the other evening and is one of the great admirers of Pilar-Morin. When in New York Miss Keltie is constantly brushing up on the dramatic action of her roles with Mme. Pilar-Morin.

Dorothy Jardon worked her Carmen with this distinguished teacher. When she sang it for the first time with the San Carlo Opera Company in New York several years ago the critics called Miss Jardon one of the best singing actresses of that particular part. Carmela Ponselle is another promi-

nent singer who frequents the Pilar-Morin Studio of the Theater now and then. Credit for much of the histrionic success of her Santuzza goes to Pilar-Morin. Lack of space at this time does not allow the use of other artist names who have and are coaching with Pilar-Morin. It is sufficient to add that any singer who passes her roles, either vocally or histrionically, with Pilar-Morin, may be assured of success, providing she does her part. Such is the fame of Pilar-Morin. Such is her own experience. V.

"Art Needs a Religious Spirit," Says Gottfried Galston

Gottfried Galston, St. Louis pianist, was recently interviewed by the St. Louis Star. He expressed some interesting views and told of some unusual experiences. On reading



GOTTFRIED GALSTON

the interview one learns that Mr. Galston is the famous German pianist who before the war was ranked with Paderewski and who in 1910 defied the Czar's government by playing Chopin's Funeral March in Moscow on the death of Count Tolstoy. After the war Mr. Galston found himself financially ruined and recently went to St. Louis to head the piano department of the Progressive Series Teachers' College, a non-profit institution which works in co-operation with Washington University. He is now planning to very shortly make his post-war recital tour, having previously toured America in 1902, '12 and '13.

In his interview Mr. Galston expressed fears for the future of art as the result of a machine and radio civilization. He expressly stressed the fact that he was not directing his criticism at America alone. In commenting on this subject he said: "Even the most perfect machine cannot help us to appreciate music. Art needs a religious spirit. The moment you turn a knob and the music comes out, you are no longer in a religious mood. While one is listening to Beethoven the telephone rings and Beethoven is shut off. The attitude is a lazy one. Your tympanum is tickled but your emotional capacity is not developed."

In speaking of the Tolstoy incident, Mr. Galston related that the Chopin Funeral March is a work inscribed for Poland and which had been dismembered by Russia, Germany and Austria. Tolstoy was officially considered a criminal, Mr. Galston related, but his death to the people was a disaster. "When I arrived in Moscow, my local manager said, 'It is too bad that you have to give your recital tonight, but the government will permit no recognition of the death. Everything must be given just as inscribed. All programs had to be inscribed or officially registered in Russia.'

"When I walked on the platform the idea flashed into my mind that I ought to show the people that I realized that they were mourning for the great Tolstoy. So I started my program with the Chopin Funeral March. Immediately everyone stood up.

"Then I went ahead with the regular program. After I was through with the first number I met two big soldiers with rifles and bayonets in the artists' room, and between them stood my local manager. . . . They did not try to do anything with me as I was a foreigner, but I felt sorry for the poor man. It happened that I had a friend who was a brother of the governor of Moscow and I arranged to take all the responsibility and relieve the manager of blame."

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Krueger Stirs Audience to Still Greater Acclaim

His Fine Conducting of Seattle Symphony Wins Him a Veritable Triumph—Next Season's Concerts Now Assured

SEATTLE, WASH.—The last concert of the regular Monday evening series of the Seattle Symphony Orchestra proved to be another highlight in what has been a most unusual season. To begin with, the orchestra, under the direction of its most competent conductor, Karl Krueger, played with the finish that three seasons of hard work should produce. In the next place, what amounted to almost an electric thrill went through the audience, when printed circulars were noticed in the programs, stating that next year's season was not only an assured fact, but that the number of concerts had been increased to twenty-six, with the dates already fixed.

Thus there was a psychological enthusiasm, both in the audience and among the performers in the orchestra, which was bound to make the concert successful. Conductor Krueger chose the Tchaikovsky Fantasy-Overture, Romeo and Juliette, as his opening number, and followed it with Hungarian Airs for violin and orchestra, the soloist being John Weicher, concertmaster of the orchestra. A fine reading of the Coriolanus Overture of Beethoven concluded the first half of the program.

After the intermission came the Brahms Symphony No. 1. This was indeed a triumph for Mr. Krueger and the orchestra. For in this work there was noted the especial growth of the ensemble of the orchestra, the musicianship of the conductor and appreciative understanding which came from the audience. Beyond all doubt, this Brahms presentation was the outstanding rendition of the larger symphonic works which have been heard in Seattle this season.

The last "Pop" concert of the season, presented at the new Civic Auditorium, was officially the last concert of the present symphony year. It was truly a "Pop" concert, presenting a wide variety of composers, including Schumann, Schubert, Tchaikovsky, Debussy, Herbert, Strauss and Rimsky-Korsakoff. The finest work of the evening was in the opening Scheherazade of Rimsky-Korsakoff. Each of the four sections was ably and satisfyingly interpreted, and the various choirs of the orchestra responded nobly to the demands made upon them. Mrs. Bert C. Ross, soprano, was the soloist, singing Lia's air from *L'Enfant Prodigue* by Debussy. She was warmly received and sang excellently. The Strauss Overture, *The Bat*, and Herbert's Irish Rhapsody were rendered during the program, while the evening was concluded with a triumphant reading of Tchaikovsky's ever thrilling *March Slav*.

Student Orchestra and Orchestral Conductor Class at Cincinnati Conservatory

Vladimir Bakaleinikoff, first violinist and assistant conductor of the Cincinnati Symphony Orchestra, is conducting the student symphony orchestra of the Cincinnati Conservatory of Music and organized last September a class for the study of orchestral conducting at the conservatory. In his third concert with the Conservatory orchestra on February



VLADIMIR BAKALEINIKOFF, assistant conductor and first violinist of the Cincinnati Symphony Orchestra, also conductor of the Student Symphony Orchestra of the Cincinnati Conservatory of Music.

21, he introduced a unique feature. He chose from his very promising class of young conductors four of the most promising, and each was appointed to conduct one movement of the Beethoven second symphony, which was the opening number on the program. The four rising young conductors are all splendid instrumentalists and include George G. Smith, pianist and trumpet-player of Cincinnati; Marian Shumate, violinist and pianist, of Shreveport, La.; Helen Eichhorn, pianist of Richmond, Ind., and Archie Gobba, clarinetist, of Adrian, Mich.

The technic of the young conductors was very commendable, they were able to make the orchestra understand what they wished to have done, and the orchestra co-operated with them with sympathy and understanding. The concert was a tremendous success and played to a capacity house. Four soloists were presented on the program following the Beethoven Symphony and all solos were accompanied by full

orchestra. Esther Wasserman, violinist, pupil of Robert Perutz, played the first movement of the Mendelssohn concerto; James P. Bovee, pupil of John A. Hoffmann, sang the Prologue from *Pagliacci*; Janie Ellwood, from the class of Dan Beddoe, sang *Adieu Forets* from *Jeanne d'Arc* by Tchaikovsky, and Grace Woodruff, post-graduate pupil of Marcian Thalberg, concluded the program with the entire concerto in E flat by Liszt.

De Filippi Sings at Pro Musica Concert

Arturo De Filippi, tenor, was one of the soloists who appeared at the Pro Musica concert at the Town Hall, New York, on February 27. He was heard in a work for tenor and orchestra called *Angelo's Letter* by John Beach, and was highly praised for the sincerity of his interpretation and for the fine vocal art displayed by him. According to the critic of the *Telegram*, Mr. De Filippi competently voiced the Beach music, and the World reporter stated that he delivered the protracted arioso with a voice of operatic quality and a sense of its humor.

Chamlee Wins "Tremendous Ovations"

According to a cablegram received by Ernest Henkel, manager of New York, Mario Chamlee's first appearances in opera abroad since his recent arrival there have been great successes. His creation of the role of Marouf in *Lille*, France, and also his performances in *Manon* and *Bohème* in Liege, brought forth "tremendous ovations" for

the tenor. Mr. Chamlee made his debut with the Paris Opera in *Faust* on March 9.

Manuel and Williamson's Harpsichord Recital

A concert of national interest to be presented by Manuel and Williamson at the Playhouse in Chicago on April 7, will consist of unknown works of Bach and his three sons. The present flair for the compositions of this giant among composers will make the event peculiarly apropos, and is just another of the unusual musical activities of this unique duo. For Manuel and Williamson are always in search of the unknown and unusual and their intensive study of the harpsichord has done much to bring about the present vogue for this beautiful instrument.

One of the most interesting features will be the great master's monumental work for three harpsichords, and a string quartet, by the Manuel and Williamson ensemble, which will be given as it was originally written by Bach, for the first time in America. Bach lovers have a revelation in store for them when they hear this exquisite music played on the instruments for which it was composed.

Just what does an ensemble harpsichord concerto sound like when played on three harpsichords? And how do these harpsichords project the myriad intricacies of this master's works? Do Bach tempi change when played on harpsichords rather than on pianos? What do the little known compositions of Bach's sons sound like when placed in comparison with those of their illustrious father? The discerning student will have all these questions answered on April 7.

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EMILIE GOETZE, PUPIL OF ERNESTO BERÚMEN, GIVES SUCCESSFUL RECITAL

EMILIE GOETZE IN DEBUT

Pianist's Admirable Playing Wins Applause in Steinway Hall

Emilie Goetze, artistic daughter of a German musical family settled these many years in Missouri, where she was born, gave a debut recital as pianist last evening before an audience that filled Steinway Hall. Recently a student here with Ernesto Berúmen, she played Bach's G minor fugue, Beethoven's "Waldstein" sonata, some Chopin and a half dozen moderns, including John Ireland and Grainger. Miss Goetze gave pleasure by her substantial gifts of maturing musicianship and sincere personality. She responded rarely and modestly to applause, earned by admirable playing of such works as a favorite Chopin nocturne and a final Strauss-Schulz-Evler "Blue Danube."—*New York Times*, February 21st, 1929.

Miss Goetze's program in music by Chopin and elsewhere disclosed quite a striking talent. She showed strong musical instincts supported by good training

and she was able to sustain interest in her readings by her firm command of her powers. Her debut aroused a favorable amount of enthusiasm.—*New York Sun*, February 21st, 1929.

The healthy happiness of spirit mirrored in the pianistic output of Emilie Goetze in her recital at Steinway Hall yesterday evening made her interpretations undeniably pleasurable and refreshing. There was imagination as well as buoyancy, grace and lyricism in equal measure with sparkling animation. And to cap a well rounded, mechanical equipment, Miss Goetze made known a touch of unwonted attractiveness. It was at once firm, mellow and colorful. By its aid the pianist captivated the ear to an exceptional degree, whether she employed it in diaphanous passage or at its full exuberant power. In general, Miss Goetze's playing was clean, and precise, and with her deftness in creating diversified moods, beauty of tone and poetically vivacious temperament, she gave abundant reason to believe that she would carve a path for herself in the near future.—*New York Evening World*, February 21st, 1929.

MR. BERÚMEN WILL CONDUCT A SERIES OF LECTURE RECITALS IN THE STUDIO DURING THE SUMMER MONTHS.

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To understand the reason for the increasing demand for the Westminster Choir and for choir leaders trained in the Westminster Choir School, that unique and pioneer school in Dayton, Ohio, established primarily for the training of church music leaders, one must know John Finley Williamson, the man who conceived the idea and whose genius is carrying it on.

Should one by chance meet on the streets of Dayton the leader of this celebrated singing organization one might perhaps mistake him for a busy business man of that bustling little industrial city of cash registers and the dozen and one other commercial products for which it is known the world over.

Slight of build, with penetrating blue eyes and slightly thin and graying hair, a complexion more ruddy than is that of most professional men, a quick and springy step and a voice decidedly pleasing and well modulated, this man, who is devoting his life to raising the standards of church music, affects no Bohemian mannerisms nor eccentricities in dress or habits that would set him apart from other business men.

Dr. Williamson, the son of a minister, was born in the parsonage of a United Brethren Church in a little town in Ohio and grew up in the very shadow of the church. Although a man of deep spiritual life and with such background and upbringing there is nothing of the austere or sanctimonious about him.

A plain, home loving man, with wife and children, and a career dedicated to the uplift of church music, is the leader of this noted American church choir. He craves no other eulogy.

After his graduation from Otterbein College, Westerville, O., Dr. Williamson became a teacher of public speech and church music in the Central Reformed Theological Seminary in Dayton. It was while in this work that he organized and directed several choirs in various Dayton churches which finally led to the organization of the present nationally famed singing organization.

Studying voice at times under David Bispham, Herbert Witherspoon, Herbert Wilbur Greene, and others, he culled from them what to him seemed best, and produced a voice teaching method of his own. Choral music appealed most to him. He experimented with several methods in his various choirs and then went to Europe where he spent some months studying their choral methods in church music.

Through the organization of his remarkable Westminster Choir, his seasonal tours with this noted singing group and through the establishment of the Dayton Westminster Choir School, all in the interest of teaching the ministry of church music, truly Dr. Williamson may be called a pioneer in this far-reaching field of music and religious endeavor.

A more recent development—another pioneering achievement in his work—has been the establishment of a summer choir school at Winston-Salem, N. C. There, in Salem College, among the Moravians, Dr. Williamson has found a welcome and an opportunity that promises much for the music of the South.

That this six weeks' school devoted to the furtherance of better church music fills a real need is evidenced by the fact that its second session—the one of the past summer—was attended by more than 100 choir directors of the country, among them leaders and directors of some of the largest and best known church choirs in America. B.

J. H. Duval's Musicales

A delightful musicale was given Thursday evening, March 7, in the Duval Studios in Carnegie Hall. Elizabeth Jordan of Birmingham, Ala., lyric-coloratura soprano, and Frederick Gunster, well known concert tenor, both Duval pupils, were the soloists. Miss Jordan has a remarkable voice of lovely quality, and in her first number, Ah, fors e lui, from La Traviata she showed herself to be a splendidly trained artist. Every vocal difficulty was overcome with graceful ease and abundant intensity and variety of expression; the Italian diction was perfect. In the final cadenza Miss Jordan did some flawless runs, ending with thrilling crescendo on high C. She was much applauded and later sang songs by Campbell-Tipton and Ronald, closing with The Last Rose of Summer with some exquisite pianissimo effects.

Mr. Gunster sang a group of lieder by Schumann, Grieg and Rubinstein in his usual masterly fashion. His voice seemed more beautiful from a lyric standpoint than ever before. In American songs by Cramer and Fay Foster he charmed his audience, and later, by request, closed the evening's music with a group of Negro Spirituals.

Frau von Eckloff played the piano parts with technical efficiency and understanding.

Maestro Duval's many friends expressed their appreciation of his splendid artist-pupil, Mr. Gunster, and the young coloratura, Miss Jordan, who is to make her debut in Italy in one of the leading opera houses in May.

Helen Chase Artists Busy

Margaret Speaks, charming concert soprano, and Robert Derringer, featured radio tenor, were the artists at the Barbizon on March 3. Their program consisted of arias, French and English songs, and the Il de fait duet from Faust. Both young artists have a charming personality in addition to a beautiful voice, and they richly deserved the spontaneous applause accorded them. Miss Speaks and Mr. Derringer also were heard with orchestra on March 3 at the Vanderbilt. Many lovely duets were rendered and a number of encores enjoyed in response to enthusiastic recalls from the audience.

Several programs have been given recently over station WGBS by Edna Payden and Lella White, coloratura sopranos, and also by The Helen Chase Trio. The Helen Chase Singers are broadcasting regularly over station WRNY every other Friday evening at 7:45. The program on March 22 will be given by Dorothy Steudabaker, soprano, and Rebekah Crawford, contralto. Lola Savini, mezzo soprano, will give an entire program in Boston, Mass., on March 27. All the above mentioned artists are studying voice at the Helen Chase studio.

Mr. and Mrs. Hughes Delight

Mr. and Mrs. Edwin Hughes were received with enthusiastic acclaim on March 3 at Brown University, Providence, R. I., where they appeared in a joint recital of solo and two-piano numbers. This event marked the third appearance of Edwin Hughes at Brown University in three successive seasons, two of the appearances having been duo recitals with Mrs. Hughes, and the third a solo recital. Of the March 3 concert the Providence Journal said: "As was the case when they appeared in the same auditorium two years ago, Mr. and Mrs. Hughes were eagerly heard and applauded. There is no questioning the finished co-operation of this couple. In temper and technic they seem ideally suited to their partnership at the piano. They have abandoned many of the mannerisms and mechanical effects that result from such pairings. Their performance was polished and poetic. As a soloist Mr. Hughes brought a virility often lacking in Chopin interpretations, and he accorded himself to the playful or stately demands of the rhythms. Generous encores were added to the announced numbers."

Kisselburgh to Feature O'Hara's Guns

Alexander Kisselburgh, baritone, who recently returned from a successful concert tour throughout the country, will appear at the Friday Morning Musicales at the Hotel Roosevelt, New York, tomorrow, March 15, at which time he will feature Geoffrey O'Hara's new song, Guns. Mr. Kisselburgh also will record this number for the Columbia Phonograph Company. Lawrence Tibbett and John Charles Thomas have featured this song on various occasions, and like these artists, Mr. Kisselburgh recognizes its qualities and worth as a recital song. The publishers, DeSylva,



ALBERT RAPPAPORT,

tenor of the Chicago Civic Opera Company, who will give his first New York recital at Town Hall on Monday evening, March 25. His program will open with a recitative and aria from Handel's The Messiah, and will include three songs by Schubert and a well-chosen list of numbers by Brahms, Strauss, Rachmaninoff, Arensky, Moussorgsky, Stravinsky, Cui, Bizet, Tchaikovsky, Kashewaroff, Gretchaninoff, Bleichman, Lalo, Bemberg, Bartholomy, Bishop and a final number by Volpe which is dedicated to the tenor. Cecilia Roth Rappaport will assist Mr. Rappaport at the piano.

Brown & Henderson, are highly pleased with the numerous requests they have received for this number.

Eva Leoni Sings Verhaegen Music

Eva Leoni, well known both as concert and opera artist, was one of the featured soloists at a concert given in Saint Jean's Auditorium, New York, on March 4. The program was made up principally of Belgian music, with a predominance of works by Dom A. Verhaegen, O.S.B., composer, tenor and lecturer. Although Miss Leoni is of Latin descent, she overcame with apparent ease the difficulties of the Flemish language and sang with an appreciation of the music as well as with a fine regard for the details of the compositions interpreted. Her singing of A. De Boeck's Mystere was especially effective and aroused the audience to spontaneous and sincere applause. Dom Verhaegen's Legend also was well received as sung by Miss Leoni. Other songs by Belgian composers presented by the soprano were La Priere d'un Enfant, Edgar Tinel, and Stil myn Oogen, Dom Verhaegen. In addition to singing the foregoing solos and appearing as soprano soloist in an excerpt from Dom Verhaegen's impressive oratorio, Christ the King, Miss Leoni displayed fine artistry in the florid Chantant Oiseau from Pearl of Brazil, Toselli's Serenade and The Last Rose of Summer.

Dom Verhaegen, although his name is unknown so far as this writer is aware in America, is a composer of talents so unusual that his works should be presented in a larger way to American audiences. His works show an imagination and skill in construction that marks him out among modernists as quite exceptional.

RITA RAYMOND



Mezzo-Soprano

TRIUMPHS

In her New York Recital at Steinway Hall on the evening of March 3

Miss Raymond displayed a genuine flair for dramatic ability which gave considerable interest to her singing of this interesting and varied program. A good natural voice of sympathetic timbre.—N. Y. Times.

Rita Raymond demonstrates right to place among leading young singers. She is a mezzo-soprano, and if she does not go far in the world of concert and perhaps opera, "there just ain't no justice." She is a girl with personality, a good voice and the flame of a true singer.—N. Y. Telegraph.

Displayed a voice smooth and warm at its best. Expressive coloring and interpretative ability were present. A large and enthusiastic audience greeted her.—N. Y. Tribune.

Exhibited an organ possessing many beautiful tones. She sang with excellent feeling and diction. She sang a long and difficult program.—N. Y. Evening World.

Her intelligence and clear diction were prominent and her voice is a very serviceable organ.—N. Y. Sun.

Sang with skill and feeling.—N. Y. Post.

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Pictorial Biography of Christoph Willibald von Gluck

Born: July 2, 1714
Erasbach, Bavaria

Edited from material and photographs collected by Dr. Karl Geiringer
Copyright, 1929, by the Musical Courier Company. All rights reserved

Died: November 15, 1787
Vienna, Austria

IN the domain of the music drama, as distinguished from the type of opera that prevailed before they instituted their reforms, Gluck and Wagner stand preëminent.

A century before the great master of Bayreuth proclaimed his new ideas to the musical world and put them into practice with such glorious results, Christoph Willibald von Gluck had rebelled against the empty artificiality of the operatic music then in vogue, and had given the world his immortal works, in which the music, instead of merely serving as a vehicle for the display of extraordinary voices and vocal technic, is indissolubly knit with the dramatic situation, depicting the experiences, the feelings and sentiments of the characters with a justness, sincerity and depth that had been undreamt before his time.

Gluck briefly outlined his proposed reforms in a preface to the score of his *Alceste*. "When I undertook to set the opera of *Alceste* to music," he began, "I resolved to avoid all those abuses that had crept into Italian opera through the false vanity of singers and the unwise indulgence of composers, and which had

rendered it wearisome and ridiculous. . . . I endeavored to give the music its proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations, without interrupting the action or weakening it by superfluous ornament. My idea was that the relation of music to poetry was much the same as that of harmonious coloring and well-disposed light and shade to an accurate drawing, which animates the figures without altering their outlines . . . that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see; that the instruments should be introduced in proportion to the degree of interest and passion in the words; and that it was necessary above all to avoid making too great a disparity between the recitative and the air of a dialogue, so as not to break the sense of a period or awkwardly interrupt the movement and animation of a scene."

These principles attain their finest exemplification in Gluck's masterpiece, *Iphigenie en Tauride*, which was first produced in Paris in 1779, climaxing an intellectual war of ex-

traordinary intensity between the followers and the opponents of the reformer. After the din of the conflict had subsided, the conviction became established that in *Iphigenie* Gluck had given to the world an immortal classic, which for simplicity and grandeur, pathos and absolute beauty, remains unique in the art of music.

But valuable as were the reforms of Gluck, his real greatness lies in the intrinsic beauty of his music. The nobility of his themes, his originality in their treatment, his lucid, yet singularly atmospheric, orchestration, are but a few of the qualities that place him among the great masters of music. The effect of the reforms he instituted was comparatively shortlived; less than fifty years after his death the abuses he had combated reappeared in the operas of Bellini, Donizetti, Rossini and Meyerbeer. It remained for Wagner to realize the inadequacy of opera itself as a form of dramatic expression and to create the music drama, in which the recitatives, arias and ensembles, each complete in itself, are discarded, giving place to a succinct and logical musical accompaniment to the action.



(1) ALEXANDER GLUCK'S HOUSE IN ERASBACH, BAVARIA.

Built in 1713, now known as the authentic birthplace of Christoph Willibald Ritter von Gluck. The baptismal certificate and a number of other newly discovered documents were carefully examined (1914), and after much labor it was definitely decided that the house of Alexander Gluck (father), built in Erasbach in 1713, was the one in which the master was born. At the same time the surprising discovery was made that the supposed birth house of Gluck in Weidenwang had not even been built in 1714. Christoph Willibald was the oldest of the seven children of Alexander Gluck and his wife, Anna Walburge. The maiden name of Anna is unknown. The family migrated to Bohemia soon after Gluck's birth; little Christoph showed decided musical talent at an early age, and was placed under the guidance of Pater Chernohorsky in Prague. Chernohorsky was the celebrated teacher of Giuseppe Tartini. Gluck developed into an excellent cellist, and made progress in composition that astonished his teacher.



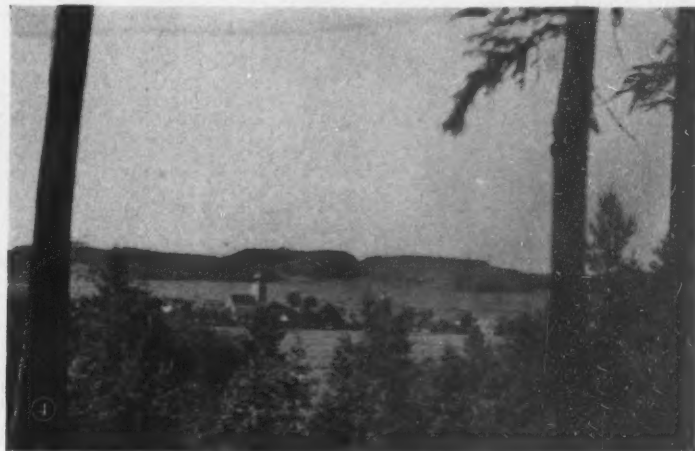
(2) HOUSE IN WEIDENWANG, BAVARIA.

Once thought to be the birthplace of Gluck. Until recently three townships claimed the distinction of having been the birthplace of the reformer of the opera seria. During the first half of the 19th century Neustadt an der Waldnaab was credited with being the place of the master's birth. The belief was based on a birth certificate which turned out to be that of Gluck's uncle, who was fourteen years his senior. In 1854, Gluck's biographer, Schmid, succeeded in discovering the baptismal certificate of the composer, and thus at last the correct date of his birth was determined—namely, July 2, 1714. But as Schmid saw only a garbled copy of the document, he came to the erroneous conclusion that of the two Bavarian townships, Weidenwang and Erasbach, the former was Gluck's birthplace. And when it became known that the composer's father, Alexander Gluck, was a forester, the forestry in Weidenwang was promptly decided upon as being the house in which his famous son was born. A tablet was placed to the right of the entrance; it bore the words: "In this house the tone poet, Christoph Ritter von Gluck, was born, July 4, 1714." Even the date is erroneous, as Gluck was baptized on July 4, but born on July 2.



(3) ERASBACH, NEAR BERCHING.

In the immediate vicinity of Weidenwang lies the tiny village of Erasbach, in a flat and unattractive district. Up to a few years ago, this insignificant spot had not even been considered as the possible birthplace of one of the world's greatest tonal masters. The distinction came to Erasbach in 1914, when, on the occasion of the bi-centenary of Gluck, all documents which might throw light on his early years were sought out.



(4) WEIDENWANG IN THE OBERPFALZ.

The picturesque village of Weidenwang, which for generations enjoyed the false distinction of having been the birthplace of Gluck.

Pictorial Biography of Christoph Willibald von Gluck



(5) SILHOUETTE OF CHRISTOPH WILLIBALD VON GLUCK.

At twenty-two Gluck came to Vienna, whence the Lombard Prince, Melzi, soon took him to Milan for further study. He became the pupil of the conductor, G. B. Sammartini. Four years later Gluck's first opera, *Artaserse*, was produced. Notwithstanding the prejudice to which the young alien composer was subjected, his work made a great success. In rapid succession he wrote opera after opera, and very soon became famous throughout Europe. At thirty-one he was called to London, to write operas for the Haymarket Theater.



(7) GLUCK'S PROPERTY, NEUSCHÄENKE, NEAR BRUEX, IN BOHEMIA.

Gluck's father was a successful innkeeper and, notwithstanding the expense of rearing a large family, he was always well to do. At his death, he left his handsome property, Neuschänke, to his eldest son. Although Neuschänke had always been the favorite resort of the composer, he was not in a position to keep up the estate after the death of his father in 1747, as his professional activities demanded his almost constant absence from Bohemia. Consequently, he disposed of the inn during the year in which he inherited it.



(8) SILHOUETTE OF MARIANNE GLUCK, NEE PERGIN, GLUCK'S WIFE.

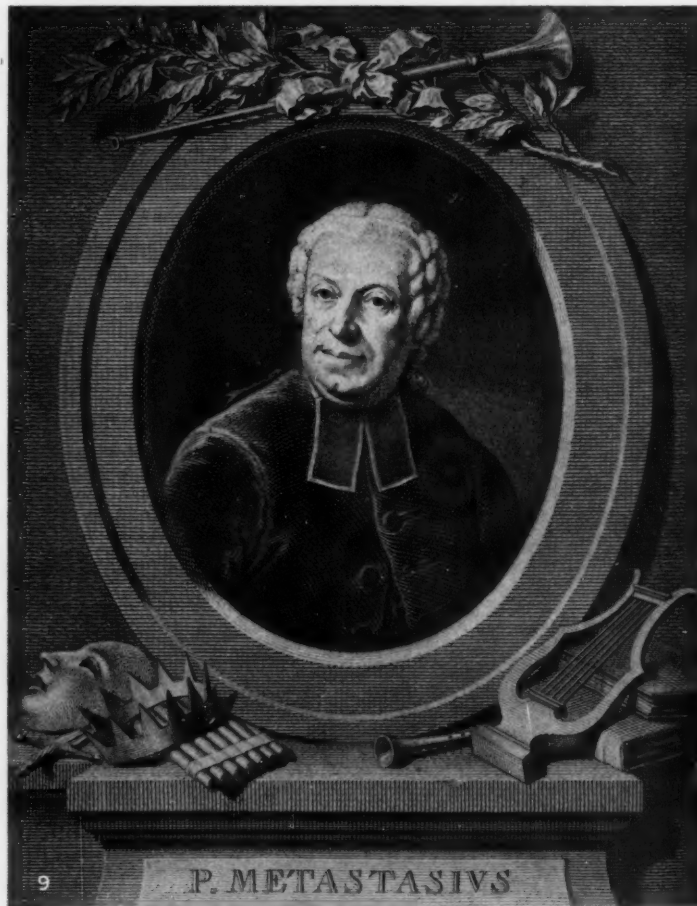
In 1749 Gluck was introduced at the home of the Viennese banker Josef Pergin. The composer soon conceived a profound attachment for the banker's elder daughter, Marianne. But when he asked her hand in marriage he was met by a stern refusal on the part of the father, who assumed that the itinerant musician would not be able to provide for his daughter in a manner consistent with her station in life. Nevertheless Gluck's passionate love found ways and means of overcoming all obstacles, and the couple were wed on September 15, 1750. Their union, though childless, proved a completely happy one. Marianne, who outlived her husband by thirteen years, was a faithful and self-sacrificing wife and helpmate, whose womanly wit and amiability often served to clear up misunderstandings and difficulties that resulted from Gluck's bluntness and lack of tact.



(6) A PAGE OF THE ORIGINAL SCORE OF THE OPERA TELEMACCO.

(In the National Library, Vienna.)

In London Gluck had the opportunity of making a thorough study of Handel's music; on trips to Paris he became acquainted with the operas of Rameau. He began to realize that the purely lyrical opera of the Neapolitans was nearing its end, and that the transition to the genuinely dramatic and profound was at hand. He began to write operas which, while not yet possessing the dramatic power of his "reform operas" yet towered high above the productions of the day. His *Telemacco* is considered one of the most significant works of his transitional period. The opera is supposed to have been written in 1750 for production in Rome. Not caring to go through the considerable inconvenience of procuring a passport, Gluck journeyed to Rome in the disguise of a Capucin monk, in delivering the manuscript. The first authentic performance of *Telemacco* took place in Vienna in 1765.



(9) PIETRO METASTASIO, 1698-1782.

Metastasio, one of the most prolific and celebrated librettists of all time, wrote opera texts which were used by nearly all the dramatic composers of the eighteenth century, including Mozart. The works of Abbé Metastasio (he was appointed imperial court poet in Vienna) are characterized by a carefully cultivated and beautiful literary style, but constitute, according to the prevailing taste of his day, a desultory and undramatic stringing together of arias, connected by perfunctory recitatives. Gluck's early operas are for the most part written about Metastasio texts. It was not until Gluck had succeeded in reforming opera from the dramatic standpoint that he ceased to avail himself of the writings of the Roman librettist.

Pictorial Biography of Christoph Willibald von Gluck



(10) GLUCK. (From an Unsigned Lithograph.)

Gluck's call to London in 1745 inaugurated a prolonged period of travel for the composer. His *La Caduta dei Giganti* had only a moderate success in London. Handel is said to have remarked, after hearing it, "Of counterpoint he (Gluck) knows as much as my cook, Waltz." Gluck did not stay long in the British Isles, and soon found himself traveling through Germany, Bohemia and Denmark as the director of an opera company.



(11) GLUCK. (From a Lithograph by Delpech.)

Although after his marriage Gluck made his home in Vienna he continued to make extensive tours for the production of his works. 1751 found him in Naples, where he produced his *La Clemenza di Tito* with signal success. A particularly unconventional aria in the opera aroused the displeasure of the orthodox musicians of Naples. They demanded to know of the revered composer and theorist, Francesco Durante, whether Gluck had not committed grave offenses against all musical rules. After carefully perusing the aria in question, Durante answered: "I do not care to decide whether this piece conforms to the rules of composition, but I will say that all of us, starting with myself, could be mighty proud to have written it." Other operas of Gluck produced in Italy during this period of the master's activity were: *Telemacco*, Rome, 1750; *Il Trionfo di Camillo*, Rome, 1755; *Antigone*, Rome, 1755; *La Danza*, Luxemburg festival, 1755; *Il Trionfo di Clelia* Bologna, 1762. During the same time, while conductor of the court opera in Vienna, Gluck wrote *L'Eroe cinese*, 1755; *L'Innocenza Giustificata* and *Il Re Pastore*, 1756; *Tetide*, 1760; and a great number of new arias which were interpolated in old operas which Gluck revived during his incumbency in Vienna. To these should be added a number of French vaudevilles, written for the special delectation of the members of the court.



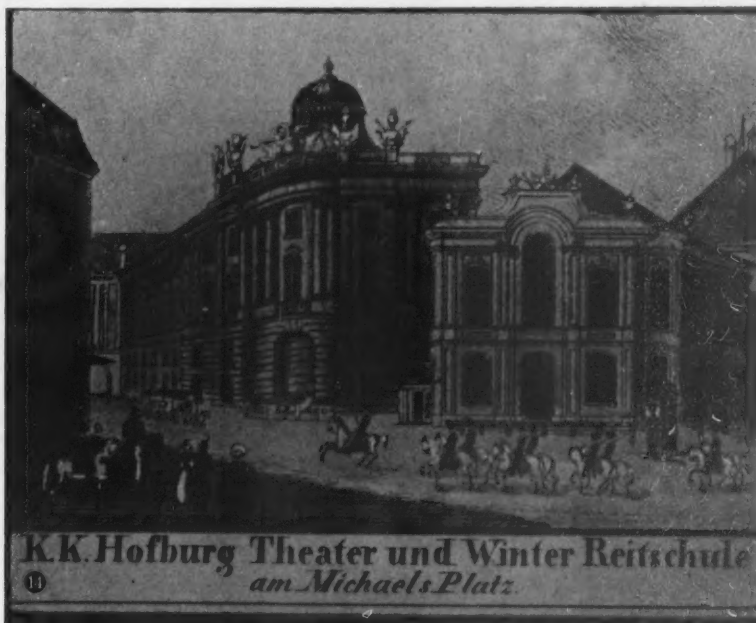
(12) GLUCK. (By Le Faivre-Audouin.)

Gluck's collaboration with Calsabigi produced his next two great "reform operas," *Alceste*, (Vienna, 1767) and *Paride ed Elene* (Vienna, 1770). The significant preface that Gluck wrote to the first printed edition of *Alceste* expounds the principles of these works. It reads: "My intention was to let the music perform its proper function—namely, to serve the text and not to interfere with the action or to weaken it with superfluous embellishments. I do not interrupt the actors in the ardor of their discourse, to make them wait the conclusion of a monotonous ritornell, nor make them pause in the middle of a word to break into song for the purposes of showing off their voices. I avoided the sacrifice of clarity for the purpose of strutting musical complexities, and introduced no novel musical effects unless they were dictated by the action. Fortunately, the book is in exact accordance with my intentions as the author has substituted the language of the heart, real pathos and passion, compelling situations and variety of action for showy description, superfluous tableaux and cold and ingenious word-juggling. The success of the opera has justified my views and proven that simplicity, truth and naturalness are the fundamental principles of real art." *Alceste*, first produced in Paris in 1776, preceded by *Iphigenie en Aulide*, 1776, and followed by *Armide*, 1777, all of which exemplified Gluck's reform ideas in opera, precipitated a bitter conflict between the master's adherents and opponents. Piccini was brought to Paris to contest Gluck's supremacy. The war ended with the production of Gluck's *Iphigenie en Tauride*, with which his victory was conceded.



(13) COUNT JACQUES DURAZZO, DIRECTOR OF THE VIENNA HOFBURG THEATER, FROM 1752 TO 1764.

From 1754 to the end of the Durazzo regime in 1764, Gluck was conductor of the Vienna Opera. Count Durazzo understood and sympathized with Gluck's artistic aims, and proved a valuable collaborator with the master; he even wrote the libretto to Gluck's opera, *Innocenza Giustificata* which was produced at the theater in 1755. When, in 1764, Durazzo was summoned to a diplomatic post in Venice, Gluck resigned as conductor.



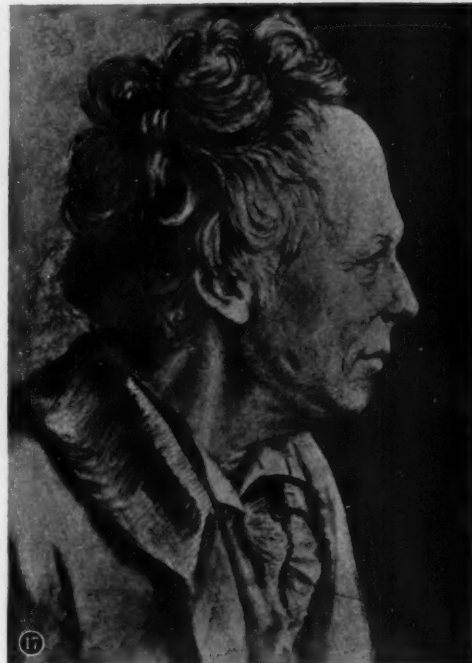
(14) ROYAL HOFBURG THEATER AND WINTER RIDING ACADEMY ON THE MICHAELPLATZ IN VIENNA.

In 1754, after a most successful performance of the merry festival opera, *Le Cinesi*, given in the presence of the Emperor, Gluck was appointed conductor of the royal opera, with a salary of 2,000 gulden annually. At that time, the Hofburg Theater, situated near the royal palace and next to the Imperial riding academy, served as the opera house in Vienna. In later years, the theater was dedicated exclusively to the drama, and became world famous for the excellence of its performances.

Pictorial Biography of Christoph Willibald von Gluck



(15-16) TWO FIGURES BY ANTONIE DANIEL BERTOLI. (Bacchante and Lady in Period Costume.) Bertoli, the drawing master of Empress Maria Theresia and Imperial inspector of galleries, meant much to the stage of his day. He left a number of charming drawings showing the mixed rococo and classical style of costuming that prevailed in Vienna in the middle of the eighteenth century. It is not known whether the Bacchante and the Lady in Period Costume—two of the best examples of Bertoli's art—portray figures in a Gluck opera; but it is safe to assume that the characters in his operas were similarly costumed.



(17) GLUCK. (By Quenedey.)

The relatively moderate success of *Paride ed Elena* impelled Gluck to seek a new librettist. He soon found one in the person of an attaché of the French embassy in Vienna, Marie Francois Le Blanc du Roullet, 1716-1786. Du Roullet wrote a libretto based on Racine's *Iphigenie*, and on August 1, 1772, he wrote to the director of the Royal Academy of Music in Paris: "Gluck, celebrated throughout Europe, has written a French opera and would like to see it produced at the opera in Paris."



(18) GLUCK. (By Maurin-Langlume.)

From 1754 to 1755 Gluck again sojourned in Rome, where he produced *Il Trionfo di Camillo* and *Antigone*. Both works achieved great success, and the Pope honored the composer by conferring upon him the title "Cavaliere dello sperone d'oro." The same title was won by the boy Mozart fourteen years later. Gluck well knew the advantages to be derived in those days from the possession of a title, and thenceforth called himself Ritter von Gluck.



(19) TITLE PAGE OF THE FIRST ITALIAN EDITION OF ORFEO ED EURIDICE

In 1762 Gluck presented the world with his *Orpheus*, his first great masterpiece. The book is by Ramiero de Calsabigi, who had previously made a name for himself with critical essays on the writings of Metastasio. The libretto is a wide departure from those in vogue at the time. In place of empty word plays and allegories there are faithful portrayals of human feelings and passions. Metastasio and his Italian colleagues predicted sure failure for the heretic book, but at the very first performance at the Vienna Burg Theater, on October 5, 1762, *Orpheus* was crowned with success, which grew with every subsequent presentation. The title page shows the scene in the second act, in which Orpheus leads his reclaimed wife, Euridice, from out of the underworld.

Pictorial Biography of Christoph Willibald von Gluck



(20) GLUCK AND HIS WIFE. (Oil Painting in the Municipal Collections, Vienna.)

This painting is one of the few portraits of the master which was unquestionably made from life. The picture, which shows Gluck as a man high in the fifties (at about the time of *Alceste* and *Paride ed Elena*) remained for a long time in the possession of the Gluck family. After the death of Gluck's nephew, Carl von Gluck, it came into other hands. A few years ago it was purchased by the Municipal Collections of Vienna; thitherto it had been reproduced only once, in the catalog of the Music Exposition in Frankfurt A/M. Portraying the master in his simple, mundane home life, it is in striking contrast to the idealized likeness by Duplessis. (ill. 28)



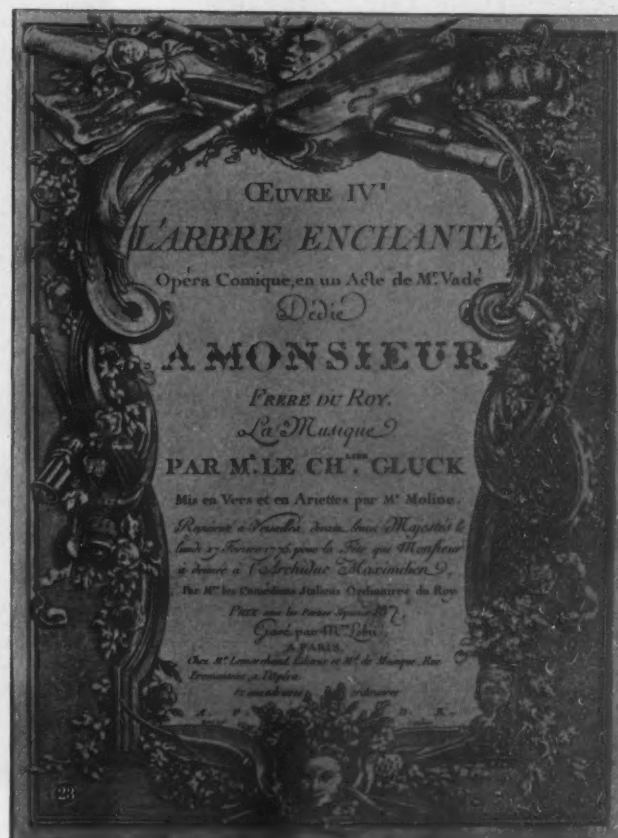
(21) NICOLA PICCINI, 1728-1800.
(By Robineau-Cathelin.)

The extraordinarily successful operas, *Iphigenie* and *Orpheus* were followed by two works which made little if any impression on the French public. *Cythere Assiegee* and *Alceste* were most coolly received, to the great encouragement of Gluck's opponents. When the directorate of the grand opera commissioned him to set to music the classical texts of *Roland* and *Armide*, by Quinault, (previously done by Lully) the hostile clique contrived to have *Roland* entrusted also to the prolific composer, Piccini, who at the time was considered the leading master of the Italian school. Probably in ignorance of the intrigue in which he was being involved, Piccini accepted the commission, while Gluck, when he learned of it, was furious and destroyed the *Roland* sketches he had already made. Now started a bitter feud in the intellectual world of Paris; it became divided into two hostile camps, the Gluckites and the Piccinians.



(22) GLUCK. (Engraving by Miger.)

Baron Grimm, the well-known encyclopedist, describes the success of *Iphigenie* most vividly. "Since a fortnight Paris dreams only of music. Music is the subject of all our conversations, it is the soul of all our soupers; it would be sheer nonsense to attempt any other subject. To a political question the answer is a harmonic progression, a moral observation is met by the ritornell of an aria. Try to awaken sympathy for Racine or Voltaire, and you are reminded of the effect of the orchestra in the beautiful recitative of Agamemnon. Do I have to mention the fact that it is Gluck's *Iphigenie* that has precipitated this ebullition?"



(23) TITLE PAGE OF THE FIRST EDITION OF THE OPERA COMIQUE, L'ARBRE ENCHANTÉ.

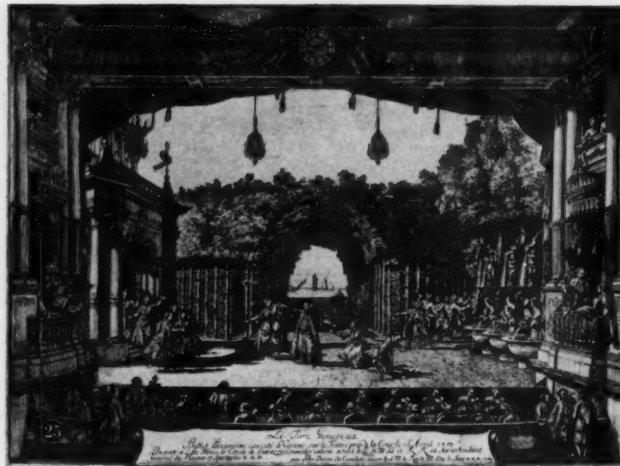
During his activity as Court conductor Gluck produced quite a number of light operas of the French school, to satisfy the taste that prevailed at the Austrian court. To some of these Gluck wrote new arias, others he rewrote entirely. Among the best and most familiar of the latter group may be mentioned *La Rencontre Imprevue*, *Le Cadi dupé*, and *L'Arbre Enchanté*, which have been revived on the modern stage with much success.

Pictorial Biography of Christoph Willibald von Gluck



(24) QUEEN MARIE ANTOINETTE OF FRANCE.
(From a Miniature Painting.)

The ill-fated queen of Louis XVI, who, like her royal husband, died on the guillotine during the French Revolution, was, when still a young Austrian princess in Vienna, a pupil of Gluck. The art-loving daughter of Maria Therese was one of the most ardent advocates of the great master. When the negotiations for the production of *Iphigénie en Aulide* in Paris hung fire, Marie Antoinette, who at the time had lived in France one year as the spouse of the Dauphin, intervened. She easily set aside all obstacles, and after several months of strenuous rehearsal the work had its first performance on April 19, 1774. Its success was extraordinary. The enthusiasm of the many officers present after the vengeance aria of Achilles is said to have been so great that they sprang out of their seats and saluted by drawing their sabres from the scabbards. The air of Agamemnon drew from Abbé Arnaud the exclamation: "With that air one might found a religion." For her service to art in making possible the production of Gluck's masterpieces poor Marie Antoinette deserved a monument in place of the terrible punishment meted out to her by the French revolutionists for the crime of being of noble birth.



(25) INTERIOR OF THE VIENNA BURG THEATER IN 1758.
(Engraving by Canaletto.)

This interesting engraving shows the stage and orchestra of the Burg Theater at a performance of the ballet, *Le Turc Généreux*. In the foreground can be seen the modest orchestra which was in vogue in those days; at the left are two horns, next to them, behind the cembalo conductor, a cello and a double-bass, and then about eighteen violins and violas. The standing figure to the left of the center is that of the prompter. On the ornate Baroque stage is set a garden terrace near the sea, and an animated scene is in progress. In the box at the right, Graf Durazzo, "Superintendent General of Pleasures and Spectacles," is witnessing the performance.



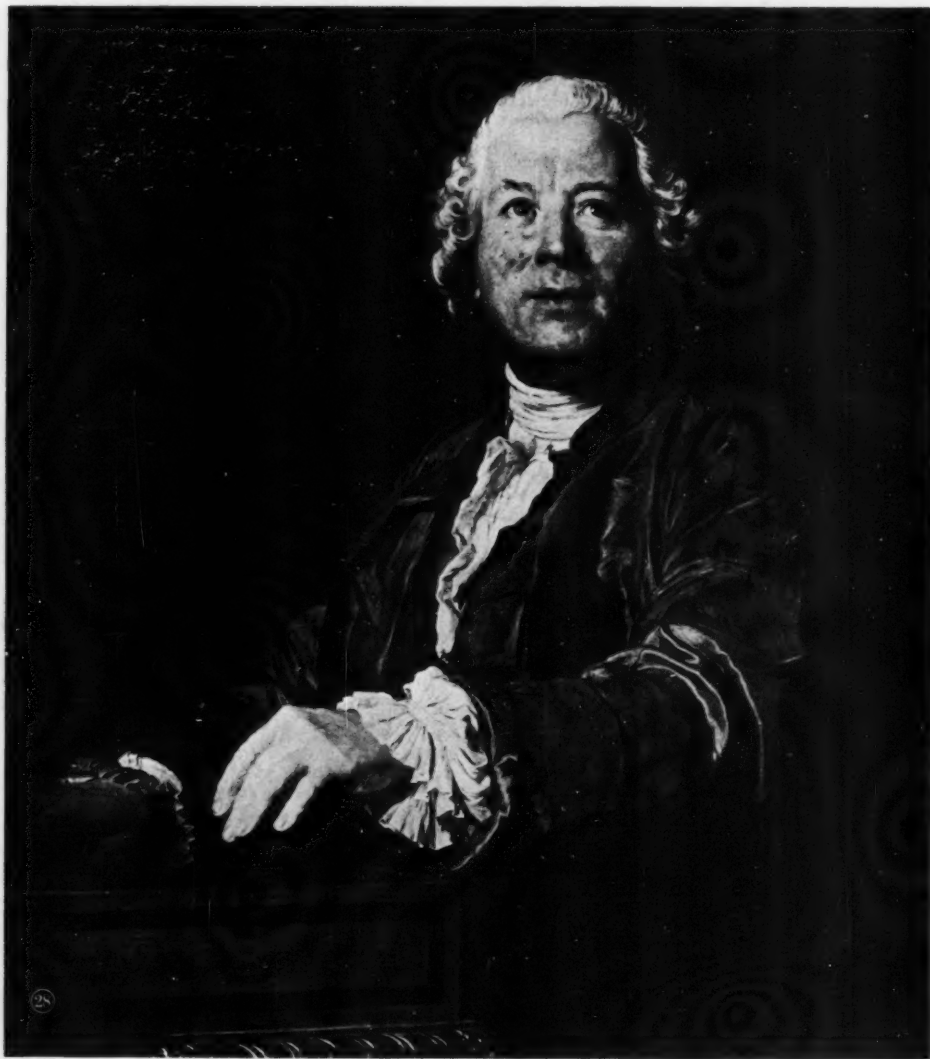
(26) JEAN FRANCOIS MARMONTEL.

The celebrated writer, Marmontel, like Leharpe, was one of the most intense enemies of Gluck, whose music he passionately opposed, at the same time writing librettos for Piccini. When *Armide*, despite the protection of Marie Antoinette, failed of success (Sept. 23, 1777), Marmontel saw the appropriate moment for delivering a decisive blow against Gluck's artistic principles. In his comprehensive *Essai sur les Révolutions de la Musique en France* he marshalled all the prevailing arguments against Gluck. Soon thereafter, January 17, 1778, Piccini's *Roland* scored a pronounced success, and the feud reached its climax.



(27) JEAN BAPTISTE SUARD.

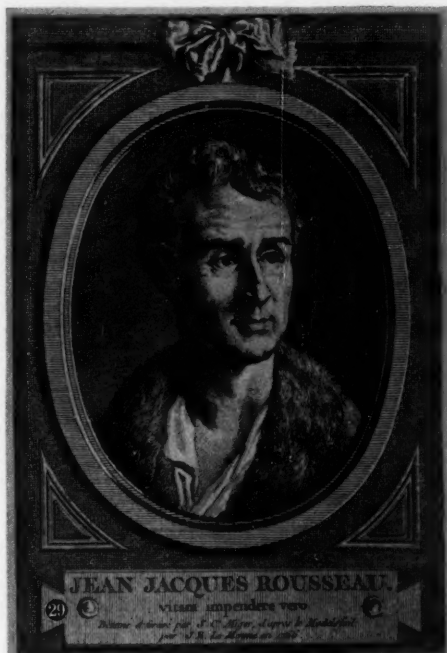
Naturally, Gluck was not without ardent partisans in this notable controversy. Among the most intrepid of these was Jean Baptiste Suard, who in the *Journal de Paris* and the *Mercure de France* most enthusiastically took his part. Suard had the most vigorous aid of the master himself, who did not hesitate to answer the underhand and open attacks of his numerous opponents with the rudest candor.



(28) GLUCK. (From the oil painting by Duplessis, 1775.)

Gluck, who was of a practical turn of mind, believed while the iron was hot. As early as Aug. 2, 1774, he completed a French version of *Orpheus and Euridice*, which was more or less in accord with the prevailing French taste. He revised the role of Orpheus, in particular, as Paris was not acquainted with the eunuch voice; the part was assigned to a tenor in place of the original contralto. The work was enthusiastically received, and had forty-five successive performances—a record number for those days. In recognition of these two extraordinary successes the French painter, Duplessis, made this portrait of Gluck, which is considered the finest in existence. The master is depicted seated at the piano in a moment of inspiration. This remarkable work of art was originally in Gluck's own possession; his widow bequeathed it to the Imperial Gallery in Vienna, where it is still highly prized. This idealized yet faithful representation of the master has been copied more often than any other portrait of Gluck. There is scarcely a book on the composer's life and work that does not contain it in some form.

Pictorial Biography of Christoph Willibald von Gluck



(29) JEAN JACQUES ROUSSEAU.

The distinguished Swiss philosopher, writer and musician, Rousseau, died on July 2, 1778, the sixty-fourth anniversary of the birth of Gluck, whom he had greatly admired. Rousseau, who as a composer had gained much success with his light opera, *Le Devin du Village*, expressed the opinion in his works on music, notably in his well known "lettre sur la Musique Française," that the French language is utterly unsuited to dramatic works in the grand style. But when he heard Gluck's *Iphigénie* he was convinced of the fallacy of his contention. At the dress rehearsal he approached the composer with words of the highest recognition, a compliment that Gluck highly prized. Rousseau became "one of the most devoted champions of the 'new system.'" With unheard of self-abnegation, he declared that Gluck's opera had overthrown all his fixed beliefs, and that he was now convinced that the French language is as capable as any other of supporting a powerful, touching and profound melody." (Grimm) Rousseau took up the lance for Gluck, and in word and deed espoused the cause of the reformer.



(30) GLUCK. (By Augustin de St. Aubin.)

Gluck's latest opera, *Iphigénie en Tauride*, had its first performance in Paris on May 18, 1779. It was his greatest and most unquestionable success. Even such a confirmed opponent as Grimm wrote of it: "I do not know if what we have heard is song. Perhaps it is something much more exalted. One forgets the opera and finds oneself witnessing a Greek tragedy." Piccini, who had been asked by the directors to write a rival work on the same text, was completely vanquished, a circumstance that was probably precipitated by the fact that the leading woman singer in the Piccini premiere appeared on the stage intoxicated. A wag in the audience cried out: "That is *Iphigénie* in the Champagne (country) not in *Tauride*." The feud was now at an end, and Gluck was the undisputed victor. While Gluck was conducting the rehearsals of his *Iphigénie en Tauride* another version of the subject was being created in Germany. Goethe completed his *Iphigénie auf Tauris* in March, 1779.



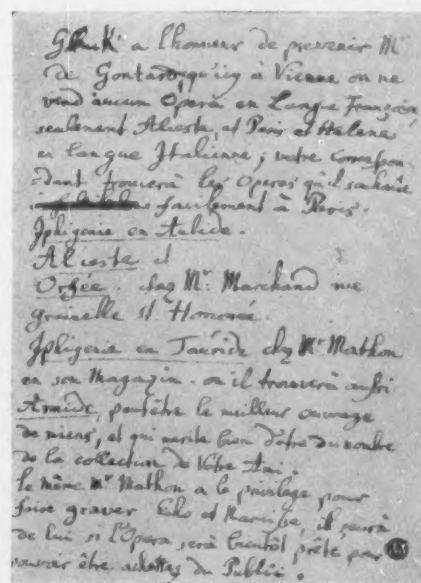
(31) J. D'ALEMBERT. (By Jollain-Henriquez.)

The Gluck-Piccini feud became so widespread and violent that even the celebrated mathematician, cyclopedist and music lover, d'Alembert, became involved in it, as a supporter of Piccini. Repeatedly, he expressed his disapproval of Gluck's artistic methods, both in the spoken and written word. The following interesting account of this art-war, which resounded through Europe, is from a newspaper of the day. "Gluck came to Paris and presented his *Iphigénie*, a work of art admired by all. He was the creator of dramatic music; before he came, Paris had no actors, no singers and no directors. He found an orchestra that saw only black notes in the score, a group of awkward persons called a chorus, singers, some of whom lacked animation while others strove with arms and lungs to put feeling into their icy voices. But Prometheus waved his torch and the stone pillars began to move. The instruments of the orchestra became imbued with warmth, the singers realized that music must be felt to be expressive. The automatons of the chorus were astonished to find themselves suddenly become actors—for the first time we saw a musical drama. Such a brilliant success was sure to make enemies for the one that achieved it; prejudice, bad taste and envy aligned themselves against Gluck and produced numerous fault-finders and invectives. Some saw in his operas only an amplification of the old French music, others a pseudo Italian style; still others found his song shallow and common, unnatural and bizarre. Especially, it was urged that he lacked a solid foundation—it was even held up to him that he was a German."



(32) BUST OF GLUCK. (By Houdon.)

In March, 1778, the Piccinians suffered a severe setback. By royal command, a marble bust of Gluck, hewn by France's foremost sculptor, Houdon, was set in the opera house, next to busts of Quinault, Lully and Rameau. On the pedestal were the words: "Musae Praeposuit Sirenis," which aptly and poetically characterized Gluck's reform principles. This heroic bust by Houdon is considered, together with the portrait by Duplessis (ill. 28) the finest portrayal of Gluck. The bust was first exhibited in clay in the Paris Salon of 1775; in 1777 it was executed in marble. The masterpiece was destroyed in 1862 in the fire which consumed the Paris Opera House. Fortunately, however, several plaster casts of the bust are still in existence. Like Duplessis' painting, Houdon's bust has served to inspire many well-known likenesses of Gluck.



(33) PART OF A LETTER WRITTEN BY GLUCK.

Gluck at all times understood how to combine the practical with the ideal. Just as he did not hesitate to take a vigorous part in the feud which raged about his works, he proved that he possessed a clear and sure insight into practical matters. In this letter he answered the inquiry of a nobleman as to where the French piano arrangements of his operas were procurable. He handles the relatively unimportant matter in the greatest detail and enumerates all his operas that were published in France, including his latest masterpiece, *Iphigénie en Tauride*.

Pictorial Biography of Christoph Willibald von Gluck



(34) GLUCK'S HOME IN VIENNA, IV, No. 34 HAUPTSTRASSE.

The twilight of his life the master passed in Vienna, which had become his home. During this time he occupied himself with dramatic composition and the musical setting of Klopstock's *Hermannschlacht*; but none of these late works ever neared completion. In 1781 Gluck received the first hint that he was in need of absolute rest; it was in the shape of a slight stroke. Three years later he suffered a second and stronger stroke, which left him partially paralyzed. Notwithstanding his condition, his modest home (it still exists) was the meeting place of the social and intellectual lights of the time. Emperor Josef II, Grand Duke Paul of Russia, Reinhardt and the young Mozart were frequent visitors.



(35) GLUCK MONUMENT IN MUNICH FROM AN OLD ENGRAVING.

In 1848 a monument to the reformer of opera was unveiled in the capital of Bavaria, Gluck's fatherland. The uncertainty as to the date of the master's birth left its mark on this monument. At the time Gluck, the composer, born in 1714, was still confounded with his uncle, Johann Christoph Gluck, fourteen years his senior, and in consequence the pedestal was provided with the false inscription, Johann Christoph Gluck, in place of Christoph Willibald Ritter von Gluck.



(36) MODEL OF A VIENNESE GLUCK MONUMENT BY THEODOR CHARLEMONT.

Vienna, Gluck's virtual home, has not yet erected a befitting monument to his memory. The interesting model by Theo. Charlemont, picturing the hero of his most famous opera, *Orpheus*, with his lyre, was never utilized. Nevertheless, the fine conception is most praiseworthy, presenting as it does, the figure of the Thracian singer, who, through the medium of his song, held man and beast enthralled. Gluck's profile appears on the pedestal.



(37) GLUCK'S ORIGINAL TOMBSTONE IN THE MATZLEINSDORF CEMETERY IN VIENNA.

A third stroke on November 15, 1787, resulted in the death of the master. The official *Wiener Zeitung* said in its next following issue: "Whoever knows the name of Gluck can estimate the loss that has befallen the musical world through the death of a man who was pre-eminent in his field. Wherever his worth was appreciated there will be grief." All Europe joined in mourning the departed master. Especially impressive were the demonstrations in Vienna, where Gluck's pupil and friend Salieri led a performance of the master's only sacred work, *De Profundis*, and in Paris, where Gluck's high-minded rival, Piccini, was the moving spirit in the memorial celebrations.

(39) GLUCK'S PRESENT GRAVE OF HONOR IN THE VIENNA CENTRAL CEMETERY.

Gluck's widow dedicated a simple monument to the memory of her departed husband; on it were chiselled the touching words: "Here rests an upright German man, a devoted Christian, a faithful husband, Christoph Ritter Gluck, grand master of the noble tonal art. He departed this life November 15, 1787." Toward the middle of the last century this stone showed signs of crumbling from age and exposure, and in 1832, on the master's 132nd birthday, his admirers erected an obelisk in its place; at its foot was placed the original epitaph. The new monument, together with Gluck's remains, was later transferred to the Central Cemetery, near the graves of Beethoven, Schubert, Haydn and Mozart.

(40) GLUCK BUST IN WEIDENWANG.

In Gluck's supposed birthplace, Weidenwang, a monument was also erected. On a high pedestal stands a bust, which plainly shows the influence of the famous Houdon piece.



(38) GLUCK MEDALLION BY GAYRARD. One of the finest medallions of the many that have been dedicated to the master.



American Premiere of Fra Gherardo to Be Given at Metropolitan, March 21

Week's Performances Superbly Given—Branzell Substitutes for Schumann-Heink in Siegfried—Chaliapin Returns in Boris—Gigli Back Again in Fine Voice and Spirits

General Manager Gatti-Casazza has announced that the first performance in the United States of Fra Gherardo, musical drama in three acts and five scenes, libretto and music by Ildebrando Pizzetti, will take place on Thursday evening, March 21. This is the last novelty announced for this season. The opera has been musically prepared and will be conducted by Tullio Serafin, who is also responsible for the stage direction assisted by Stage Manager Armando Agnini. The chorus, which in this opera has an outstanding part, has been trained by Giulio Setti. The scenery has been designed and painted by Joseph Urban and the costumes have been made after sketches by Caramba of Milan. The opera will have the following cast: Edward Johnson, Maria Mueller, Everett Marshall, Aida Dominelli, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananin, Ina Bourskaya, Henriette Wakefield, Phradie Wells, Millo Picco, Fred Patton, Vincenzo Reschiglian, Pavel Ludikar, Angelo Bada, Marek Windheim, Julia Claussen, Ezio Pinza, Mario Basiola, George Cehanovsky, Merle Alcock and Arnold Gabor.

BORIS GODUNOFF, MARCH 4

Chaliapin made his first seasonal appearance with the Metropolitan on Monday evening, when he sang the title role of Boris Godunoff in Moussorgsky's opera. The characterization which he gives of the tyrant tsar is familiar to opera-goers and requires no detailed comment at this late date; the base voice now and then shows the effect of the passing of the years. Thalia Sabanieva gave a poignant performance of Boris' son, Teodora, and Ezio Pinza's Brother Pimenn was a thoroughly artistic, impressive piece of work. Schouisky was sung by Angelo Bada, and the false Dimitri by Armand Tokatyan. The Marina of Marion Telva was sincere and she was in good voice. Others in the cast were Ellen Dalossy, Dorothea Flexer, (who sang the Nurse) George Cehanovsky, Paolo Ananin, Giordana Paltrinieri, Ina Bourskaya, Alfio Tesesco, Louis D'Angelo, Millo Picco, and Vincenzo Reschiglian. Mr. Bellezza conducted.

THE KING'S HENCHMAN, MARCH 6

The King's Henchman, Deems Taylor's opera in English, was repeated on Wednesday evening with a familiar cast under the guidance of Tullio Serafin. Florence Easton gave her characteristically sympathetic portrayal of Aelfrida; Edward Johnson, excellent in voice and action, was the romantic hero; Lawrence Tibbett was a majestic and ample-voiced King Eadgar; George Meader, of the persuasive tenor voice, was cast as the Archbishop of Canterbury; Everett Marshall finely intoned the music allotted to Lord Brand; Merle Alcock's rich contralto was heard in the role of Ase. Mmes. Ryan, Egner, Parisette and Flexer completed the cast. The composer witnessed the performance from a box.

SIEGFRIED, MARCH 7

There was keen disappointment at the Metropolitan Opera House Thursday afternoon because of the non-appearance of Mme. Schumann-Heink who had been announced for the part of Erda. This, it was stated, was to have been her farewell appearance in opera. A severe cold made it impossible for her to sing, and the role of the gloomy seeress was taken by Branzell, who was in excellent voice.

It was an exceptionally good performance, replete with dramatic intensity. Serafin conducted, handling his forces with a master's touch, proving that the Latins can conduct the great Teuton in a highly satisfactory manner. Mme. Kappel again distinguished herself in the part of Bruennhilde winning enthusiastic applause. She sang gloriously and acted impressively. Schorr was a commanding Wotan-Wanderer and Laubenthal was in his element as Siegfried, being in very fine form. Bloch as Mime, Schuetzenhof as Alberich, Gustafson as Fafner and Miss Sabanieva as the voice of the Forest Bird completed the excellent cast. The audience, which filled the large auditorium to the last seat, was in a demonstrative mood.

LA RONDINE, MARCH 7

Arch, amiable, artistic, adorable Lucrezia Bori, with golden-voiced, glorious Beniamino Gigli as her protagonist, delighted a huge audience on Thursday night at the first performance of Puccini's La Rondine this season. Adding to the enjoyment of the evening were Editha Fleischer, sweet-voiced and coquettish as the soubrette, Lolette; Armand Tokatyan as the poet, Prunier; Pavel Ludikar, as Rambaldo, and Mmes. Ryan, Falco, Alcock, Parisette, Wells and Flexer, and Messrs. Picco, Paltrinieri and Wolfe completing the large cast. Mr. Bellezza conducted Puccini's engaging, if not profound, score. With Gigli in perfect voice and Bori disposed to give of all her charm of action and superlative vocal powers, the attractive stage settings designed by Mr. Urban and the animated mis-en-scene of Mr. von Wymetal, the performance constituted a particularly bright spot in the season's round of productions. Frequent outbursts of genuine enthusiasm on the part of the audience signified its complete satisfaction.

LES CONTES D'HOFFMANN, MARCH 8

The season's second performance of Offenbach's entertaining opera was given on Friday evening with Thalia Sabanieva singing Olympia. The work was excellently sung, especially by Leonora Corona (Giulietta), Lucrezia Bori (Antonia) and Frederick Jagel, the Hoffmann of the evening. Louis Hasselmanns conducted. There was much evidence of enjoyment on the audience's part.

JONNY SPIELT AUF, MARCH 9 (MATINEE)

Another performance of Jonny Spielt Auf was given on Saturday afternoon with the original black faced comedian, Michael Bohnen, again in the title part. The rest of the

cast was the same. The audience seemed thoroughly to enjoy this very "different" novelty of Krenk.

RIGOLETTO, MARCH 9

Rigoletto was the Saturday evening attraction. Gigli reappeared as the Duke and gave an excellent account of himself. His concert tour does not seem to have tired the genial tenor for there was a delightful freshness and vigor about his singing that aroused the audience to great enthusiasm. He was tendered an ovation after La Donna e Mobile, superbly sung. Mario Basiola, the unfortunate Jester, gave an impressive portrayal and sang well, while the Gilda of Queena Mario was appealing and compelling. She sang with a flowing sweetness of tone and fared particularly well with the Caro Nome. Marion Telva as Maddalena and Ezio Pinza, the Sparafucile, were fine. Bellezza conducted.

Leo Schulz to Retire

The Philharmonic-Symphony concert of April 1 will mark two farewells: Arturo Toscanini will conduct for the last time this season, and Leo Schulz, for thirty years solo cellist of the orchestra, will make his last appearance with the organization. Mr. Schulz will take the baton to conduct an overture he wrote for the Chicago World's Fair in 1893.

A recognized master of the cello, Leo Schulz, has held a prominent position as soloist, ensemble and orchestral player and teacher in Boston and New York for a great number of years, and his retirement from the Philharmonic will occasion great regret to his many admirers among the patrons of its concerts. Mr. Schulz came to New York in 1899, as first cellist under Emil Paur, after nine years with the Boston Symphony Orchestra.

Taylor Composing Street Scene

Deems Taylor, the American composer, is at work on an opera the libretto of which is to be derived from Street Scene, the play now running successfully in New York. Elmer Rice, its author, will collaborate with Taylor in the adaptation of the text.

The Silver Swan Enlists Laurence Wolfe

Laurence Wolfe, tenor, will sing the leading role in The Silver Swan, a new Viennese operetta by Maurice Jaquet, which is to be produced this month by Herman Gantvoort. The production will open in Brooklyn on March 18.

Monteux Sends Greetings

Pierre Monteux and his wife have been vacationing in the little town of Monteux, Provence. He writes that it is a "little vacation," which might imply that he is hard at work again.

Gladys Burns in Recital

Gladys Burns, lyric soprano, and artist-pupil of Ada Soder-Hueck, will give a song recital at Chalf Hall on Tuesday evening, March 19. Edna Sheppard will be at the piano.

I See That

The Philadelphia Chamber String Simfonietta, Fabien Sevitky, conductor, will give a concert in Town Hall, New York, Tuesday evening, March 26.

Entrants from all points of America will be heard at the National Opera Club Contest on March 15.

The Verdi Society tableaux, opera and ball will be held on March 20.

Os-ke-non-ton cables he will remain in Europe, filling engagements, until January, 1930.

Gisella Neu will give a violin recital at Engineering Auditorium next Sunday afternoon.

Gigli was given an ovation in Boston.

Marguerite D'Alvarez is to give her only New York recital on March 15.

Clemens Krauss has some interesting thoughts on modern music.

The Flonzaley Quartet gave their farewell recital in Chicago on March 3.

New York's first sound-proofed Musical Studio Building, the Sherman Square Studios, is now completed.

Arthur Honegger recently appeared in Chicago under the auspices of the Pro-Musica.

Herman Genss' Tragic Overture had its debut in San Francisco under Alfred Hertz.

Will Rogers is no longer under the management of Charles L. Wagner.

Leginska has conducted fifty-seven concerts so far this season.

Barre Hill has been engaged for the Evanston festival, May 27 to June 1, and for the Ann Arbor festival May 20-27.

Hope Hampton is to make her "talkie" debut as Manon. Carrie Bridewell substituted for Rafael Diaz in Bermuda with conspicuous success.

Pasquale Amato has won high praise in his appearances with the Pennsylvania Grand Opera.

Beatrice Harrison, cellist, has returned to England.

Otto Klemperer has written the text and music for two short operas.

A memorial tablet has been erected to Beethoven in Vienna.

News Flashes

Toscanini to Conduct at Bayreuth Festival

Cable reports from Berlin state that Arturo Toscanini has accepted an invitation from Siegfried Wagner to conduct the Nibelungen Ring, Tristan and Isolde, Parsifal, and Tannhauser at the Bayreuth Festival of 1930. This will be the first time that a foreign conductor has led the orchestra at a Bayreuth Festival.

Shavitch Acclaimed as Conductor in Berlin

(Special cable to the Musical Courier)

Berlin, Germany, March 6.—Shavitch's debut as conductor of the Berlin Symphony Orchestra proved that a new and powerful personality has entered the Berlin musical life. He astounded with his superlative technic and subtle conductorial art. Never has the Berlin Symphony played with such virtuosity and perfection. H. L.

Goossens' Opera Premiere at Covent Garden Announced

It is now officially announced that Eugene Goossens' one act opera, Judith, to a libretto by Arnold Bennett, is to be given its initial performance at Covent Garden in June. Neither the date of the performance nor the singers who will create the leading roles have yet been decided upon. Goossens himself will conduct. This is the first opera by an English composer to be given during the international season since the war, except De Lara's Nail.

Westminster Choir at Ithaca

(By special telegram to the Musical Courier)

Ithaca, N. Y., March 11.—The Westminster Choir came here today to give a performance in Bailey Hall. The concert was a "welcome to Ithaca" program which filled the auditorium to overflowing. Next September this famous Choir with its school, faculty and student body will become one of the institutions connected with the Ithaca Conservatory and Affiliated Schools. Dr. John Finley Williamson will be Dean of the Ithaca Conservatory of Music. The Choir left for Boston after the performance and will sail for Europe on March 20. (Signed) G. E.

John McCormack to Give New York Concert, April 7

John McCormack, who returns to America on April 3, is now on a tour of the British Isles. He will appear in twelve concerts in the United States this season, beginning at Carnegie Hall in New York on April 7.

D. F. McSweeney, his American concert manager, received the following cablegram on Monday from Lionel Powell, who is managing the English appearances: "John McCormack now on his greatest tour of the British Isles. Triumphant success and amazing enthusiasm everywhere. Provincial concerts sold out weeks ahead, and a capacity audience at two Royal Albert Hall concerts."

McCormack will be in America during the entire season of 1929-30.

Dohnanyi's new opera, The Tenor, was voted a success in Budapest.

Cologne is holding an Easter music festival.

Guido Guerrini has been appointed director of the Conservatory Luigi Cherubini at Florence.

Wagner's Flying Dutchman is to be revived in Munich.

Mr. and Mrs. Ralph Brokaw are celebrating their twentieth year in teaching.

Gladys Swarthout recently completed a successful Southern tour.

Alexander Sklarevski, Russian pianist, will broadcast on April 10.

Eide Norena is popular in Paris.

Two operatic novelties, Rabaud's Marouf and Ravel's L'Enfant et les sortilèges, were recently produced in Vienna.

The National Federation of Music Clubs has established a scholarship fund to members of the National High School Orchestra Camp.

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THORNTON W. ALLEN, Managing Editor

J. ALBERT RIKER, General Representative

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VIENNA, AUSTRIA—PAUL SACCHINI, Schellinggasse 12, Vienna 1. Telephone, R32-0-47. Cable address, Musicurier, Vienna.

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NEW YORK MARCH 14, 1929 No. 2553

Foxtrot and the world foxtrots with you; fugue and you fugue alone.

No, Bethelinda, Handel's Largo was not named after Largo, California.

Good music was made for man and it is high time for all men to enjoy it as much as nearly all women do.

Now that the Pope and the Italian government have made up, should the musical world not forgive the modernistic composers?

In Vienna an audience objected recently because a baritone could not be heard. The New York Sun calls it "the oddest complaint of the year."

Prince Abdel Kamir, son of the last Sultan of Turkey, sought a position recently as a violinist in a Budapest cafe. Perhaps because he knows so much about the bowstring?

An unusual program was that of Max Rosen, the violinist, whose recital here last Sunday presented a list of works all in minor keys. Rosen, however, showed himself to be a major violinist.

Recently prevalent reports that Leopold Stokowski, conductor of the Philadelphia Orchestra, would divide next season between that city and New York, sharing the Philharmonic-Symphony schedule with Arturo Toscanini, have been denied (for publication) by Arthur Judson, manager of both orchestras.

When an audience gets to its feet before a pianist plays, that is a personal compliment. When the audience stands up reverently after a pianist plays, that is an artistic tribute. Such a tribute was paid to Moriz Rosenthal the other evening at a club concert in this city when he had finished his stupendous performance of several solos.

Rosa Ponselle, now on a concert tour, will sing her farewell performance for the season here at the Metropolitan on April 12, in Norma. Shortly thereafter she is booked to sail for Europe in order to make her overseas debut at Covent Garden Opera, London, on May 27. Miss Ponselle exemplifies typically the life of a successful lyric artist, for whom the fates ordain incessant activity in travel, study, performance, and—triumphs. To say nothing,

ing, of course, of such a purely mundane but not distasteful matter as a constantly growing bank account.

It is said that sparrows can be taught to sing as well as canaries. And after that, their troubles will begin, what with being cooped up in a cage, eating left over salad, and having stupid humans chirping and whistling at them.

One swallow does not make a summer, but a swallow like Lucrezia Bori adds much to the pleasures of an early spring. Such was the sentiment of the capacity audience that applauded the winsome Spanish diva in Puccini's La Rondine at the Metropolitan on Thursday night.

Georg Schneevoigt, conductor of the Philharmonic Orchestra of Los Angeles, is to conduct the Detroit Symphony Orchestra on March 22 and 23. Mr. Schneevoigt's work on the Coast has been attracting wide attention for the power, insight, musical warmth, and poetry of his readings. It will be a pleasure for Detroit to welcome Mr. Schneevoigt and doubly so, after he has given evidence there, as he always does wherever he conducts, of knowing how to make up a program of vital interest and originality. We trust that Mr. Schneevoigt's conductorial visits will bring him closer to New York with each trip.

After hearing the second symphony of Frederick the Great at the Boston Symphony concert here last Saturday, one is more than ever inclined to think that the famous monarch was truly a great general and statesman. However, his dabbling in music, as a flutist and composer, and his efforts as a poet and playwright, showed an admirable cultural appreciation in Frederick and one which other rulers might well have followed to their advantage as it would have kept them out of much mischief. The musical world always will have a particularly soft spot for Frederick the Great, not because of his playing and composing, but because of his veneration for Bach and the honors and kindnesses he showered upon that master when he invited him to be his guest at the Prussian court.

Steinway finished first at Pinehurst, N. C., on March 1. No, not in a blindfold test of pianos, but in a horse race. In this case Steinway was a chestnut gelding, and the official report has it that he beat Galiano "after a slashing spurt down the home stretch." And speaking of sporting matters, the Cincinnati Post of recent date carried a highly significant editorial captioned "Critz and Fritz," wherein it is explained that two notable events occurred on one day in that city not long ago, when Critz and Fritz had their contracts renewed. Critz is the noted second baseman of the Cincinnati baseball team, Fritz (Reiner) is the conductor of the Cincinnati Orchestra. The Post renders graceful tribute to both men and calls each an artist in his own line. The event leads our office poet into an ode of rhapsody (too long to be published in its entirety), but the first two lines are quoted herewith:

"There is no doubt that Critz and Fritz
Have both made many striking hits."

An Italian visitor, Prof. Lionello Venturi, who is here from the University of Turin, to lecture at Columbia University, says that there is more love of art in this country than in his native land. We are afraid that the learned gentleman is more complimentary than correct. The poorer classes of both countries measure about the same in their love and understanding of art, and certainly the well born and rich circles of Italy seem to be more conversant with matters of art than the corresponding group in America. However, such comparisons are difficult to prove and even if proved, lead to nothing. America no doubt is forging onward in its march toward culture, chiefly because of the material prosperity here and the increased leisure which it brings to the poorer and middle classes. It is too early to measure the actual cultural results of our era of power and profit. Mere numerical attendance at concerts and operas, picture galleries, art museums, and the erection of buildings and monuments copied from European classical models, do not prove America to be a soundly artistic nation. Prize fights and ball games draw larger audiences than any other form of entertainment, flaming tabloids and detective stories are read by vastly larger clienteles than dignified literature, the pictures of murderers and bandits are scanned much more eagerly than the canvases of the masters, and the national personages most admired and envied are moving picture stars, athletic heroes and billionaires.

What Do Musicians Read?

This question comes up from time to time, and curious opinions are sometimes expressed by those who should be in a position to form a more or less authoritative judgment.

Some of these authorities say that it is of little use to issue books about music from the press of music publishing houses, whose customers are naturally all amateur or professional musicians, simply because musicians do not read music books, except, of course, technical works. Essays, biographies and all such non-utility works are read only by music lovers, not by musicians.

We just wonder whether this can possibly be true. Certainly it is a fact that publishing houses that do not specialize in music, publish a considerable proportion of musical works of the non-utility sort, and it seems to a certain extent to fit in with what we have observed about at least some of the musicians with whose habits we are more or less familiar, who, for instance, if they are pianists, will go to piano recitals, and if they are violinists will go to violin recitals, and so on, scarcely ever going out of their own limited sphere of activity.

It might be interesting to discover how many musicians regularly go to the opera, to symphony concerts, to the general run of artist recitals, and it would be interesting, too, to note what the same musicians read. In a recent editorial, the editor of the English magazine, Sackbut, acknowledged that she preferred detective stories to any other kind of recreational literature, and we do not have to seek far to find other musicians who have the same sort of taste.

Not that we have anything against this sort of taste; quite the contrary. We think that appreciation of a good detective story shows a healthy mentality that is not to be scorned. Still, if it is true that musicians do not read about musicians or about music except when it promises personal benefit to themselves in their work, the fact is to be deplored. Musicians should read books by musicians, about musicians and about music. If the musician has a five foot bookshelf, it should contain books on music, not merely technical works on a single branch of music, but general musical literature. If a musician has any excuse for not reading that sort of thing, the excuse would be, of course, that he reads for recreation and his recreation should take him as far away from his work as possible, which leads one to wonder whether the professional crook reads detective stories, or the professional banker business stories, or the professional physician medical stories, or the professional lover love stories. Perhaps they do—and perhaps they don't.

As a matter of actual fact, we believe that a good many professional musicians read music for recreation—not about music, but music. We know personally of some orchestra musicians who love to read orchestra scores, and of chamber music musicians who love to read the scores of quartets, quintets and the like, and there are on record some pianists who love to pick up the sonatas of Beethoven or the fugues of Bach by way of light reading. It does not sound light, but perhaps it seems light for these particular professionals. Certainly, the better you know such things, the lighter they seem, or at least they are easier to read.

But to go back to our original question, is it really true that musicians are not interested in musicians and in musical subjects and problems, and if so, why?

There is one answer to that which lies at least within the realm of probability, and that is simply that a good many of the books about music that are being published are so unimportant, musically speaking, that the professional musician would be simply repelled by them. Too many of the people who are writing music books are indifferent musicians. Perhaps if they were better musicians they would not write music books. The great masters rarely turned their attention to the pen.

Today, Thursday, marks the Götterdämmerung performance which ends the present matinee Ring cycle at the Metropolitan. It has been a splendidly done series, with Siegfried perhaps arousing the most interest because it was conducted by Tullio Serafin, the Italian maestro. His handling of the Siegfried score now is regarded as one of the most lyrical and altogether lovely Wagner readings to be heard at our local temple of costumed song and drama.

DEFENSE WHERE NONE IS NEEDED

There have appeared recently in the New York Evening Sun a number of unsolicited signed contributions from Sun readers containing criticism, sometimes of a harsh and virulent type, of a number of highly successful artists and musicians, and notably of the Metropolitan Opera House, its management, artists, orchestra and conductors.

The Metropolitan Opera House needs no defense, yet a writer who signs himself William Barrett Browning comes to the defense of the Metropolitan in the following letter which appeared in the Evening Sun of March 8:

Musical Editor of The Sun—The truth is that the critics and the public when judging the performances at the Metropolitan Opera assume a severity and exigence which they do not cherish toward performances of other institutions. This may be a good thing provided it be not exaggerated and the truth and the facts not lost sight of.

Now the facts, strange as it may seem, are that certain great artists receive a much better treatment when they are not at the Metropolitan than when they are. For instance, when Toscanini was at the Metropolitan, and undoubtedly possessed the same merit, the same worth and the same artistic conscientiousness that he has today, several of his operas were sharply discussed and criticized, among them *Die Meistersinger*, *Carmen* and even *Bohème*. The execution, and especially the interpretation, that he gave of Beethoven's Ninth Symphony in 1913 was also much criticized. If any one doubts what I say let him go to the library and read the newspapers of that time and he will see that what I say is thoroughly documented.

Of course Maestro Toscanini, who is a great conductor, did wonderful things at the Metropolitan; but it is also true that, by unanimous consent of the critics and the public, the Siegfried of Maestro Serafin is worth the *Tristan* of Maestro Toscanini, the *Norma* of Serafin is worth the *Orfeo* of Toscanini (not forgetting that the difficulties to be surmounted in *Norma* are much greater than the difficulties to be surmounted in *Orfeo*), the *Vestale* of Serafin is worth

the *Armide* of Toscanini and the *King's Henchman* of Serafin is certainly worth more than the American operas that Maestro Toscanini could have conducted at the Metropolitan to give a proof of encouragement to American composers, but which in fact he did not conduct.

Let me also add that according to the unanimous consensus of the public and critics the Rheingold, *Così fan tutte*, *Freischütz* and *Haensel and Gretel* of Bodanzky are admirable productions, as also are the *Rondine* of Bellezza and the *Manon* of Hasselmans.

In conclusion, at the time of Toscanini at the Metropolitan, excellent performances were given and also mediocre performances were given in the same way as excellent performances are being given today with other performances that are mediocre; and the excellent and the mediocre performances will alternate themselves at the Metropolitan by fatal law, also in the future, no matter who may be the directors, conductors, artists, etc.; and this naturally, at the Metropolitan as well as in all the theaters of the universe.

What, however, is indisputable is that in these last years the organization of the Metropolitan has become unique and perfect in the matter of order, variety of productions and richness of artists, who, notwithstanding their defects, are nevertheless demanded by the whole world because they represent, without question, the very best that can be found in the present time.

THE BAGBY MUSICALES MOVE

Bagby's Musical Mornings, which have been given in the large ballroom of the Waldorf-Astoria since 1893, will be forced to move next season, owing to the fact that the Waldorf-Astoria is to disappear. There has never been anything more remarkable in New York than these Bagby musicales. They are unique in their social distinction, and the subscription list for the concerts has been closed except for names removed by death for more than thirty years. Albert Morris Bagby was originally a lecturer on musical topics and his musical mornings were started as lecture recitals. Gradually greater and greater artists were engaged, and finally the lectures disappeared and only the music remained. The Bagby musical mornings became an affair important both because of the quality of the artistic offerings and also because of the high social standing of the members of the audience. Bagby was a pupil and friend of Liszt at Weimar before coming to New York, and evidently an excellent musician. He certainly has proved to be an excellent impresario. It has been his satisfaction to bring to New York a certain portion of the old Weimar ideals. He selected his programs without consultation, and his patrons had such confidence in him that they felt they would certainly be satisfied by his choice.

On the occasion of his 300th Musical Morning Mr. Bagby announced the formation and endowment of The Music Lovers' Foundation, which has conferred pensions upon Minnie Hauk, Adele Ausder Ohe, and Cosima Wagner.

If Mr. Bagby is to be congratulated upon the success of his musicales, certainly New York is to be congratulated upon having such a man as Bagby as one of its purveyors of musical entertainment.

A MEMORABLE EVENT

A memorable musical event took place on Friday evening at Carnegie Hall, when 100 young students from the Curtis Institute of Philadelphia gave an orchestral concert that would have done credit to any of the best professional orchestras of the country. The work of the youthful musicians, under the able guidance of Artur Rodzinski was little short of amazing. Those that remembered the quality of conservatory orchestras of former days shook their heads in wonder. If the Curtis Institute of Music Orchestra is a sample of American progress in musical education, and not merely an exception, musical America has nothing to fear for her future. And judging from the quality of instrumentalists and singers this country has been producing in the last decade, artists whose names are familiar to the opera houses and concert stages here and abroad, the achievement of the Curtis Institute is not an exception, but the rule.

ITURBI COMING

Of interest is the announcement made by the Concert Management Arthur Judson that Jose Iturbi is to be in America next season. This remarkable pianist is now having a crowded season in Europe. It began in October with a series of appearances in Scandinavia, and has continued through the winter

with tours in Switzerland, Portugal, England and Scotland, Belgium, France, Russia, Holland, Spain, Turkey, Greece and the Riviera. Before the end of the season the tour will have taken him through Italy and into Czecho-Slovakia. Everywhere he has been received by the press as well as the public with genuine acclaim. The selection of his programs is often as interesting as it is unusual and it is felt that he will be received with much favor in America. It is predicted by some that he will be one of next season's sensations.

A REAL ACHIEVEMENT

It is significant that week before last, Leonora Corona, young American dramatic soprano of the Metropolitan Opera Company, sang three leading roles within six days—Leonora in *Trovatore*, *Gioconda* and *Tosca*—all exacting parts. In her performances were noticeable a voice of warmth and beauty and an exceptional dramatic and histrionic ability; in each of these qualities was discerned a decided advancement over her work of previous years. A few days prior to these appearances Miss Corona had sung *Aida*, and as one stops to consider these facts one wonders just why it is that there have been complaints about American artists not having a chance at the Metropolitan. Gatti-Casazza has been generally recognized as a man of fairness and appreciation and the chances that he has given to Miss Corona, to Nanette Guilford, Lawrence Tibbett and other Americans should at length put an end to the erroneous belief that American singers do not get the coveted "chance" in his organization. Those who have their thinking caps on must now realize that there is an opportunity for everyone, provided there are present the necessary requirements. The success that has been achieved by Miss Corona should be a stimulus to other aspiring young Americans.

OF VALUE TO STUDENTS AND OTHERS

In this issue appears the latest of the pictorial biographies of great composers which the MUSICAL COURIER has been offering its readers from time to time. The idea of briefly chronicling the life and works of the great masters in picture and word has met with a hearty response on the part of MUSICAL COURIER readers, and many communications of approval have been received from all parts of the world. The consensus of opinion seemed to be that the idea is a strikingly novel one, indeed positively new, and that it possesses distinct musico-educational value.

EDWIN HUGHES ACHIEVES A RECORD

It is not given to every teacher to achieve the record of having six professional pupils give Town Hall recitals in one season, as has been done this year by Edwin Hughes. Alton Jones was one of them. and to him and his teacher it is gratification to know that this young artist has succeeded in playing his way through to exceptional recognition right here in New York. The notices in the daily papers have been remarked on all sides as being among the finest of any piano recital this season.

Tuning in With Europe

Touchy Composers

German musicians have a way of running amuck the critics, which shows either that they are more sensitive than musicians in other countries or that they take the critics more seriously. Three cases have come to our ears very recently. One of them, which is still the talk of Berlin, concerns Paul Hindemith, the well-known composer, and Kurt Weill, who has been having considerable popular success with a modernistic jazz version of the Beggar's Opera and other musical scurrilities. Both of these gentlemen were rather harshly criticized by Prof. Adolph Weissmann, Berlin's musical oracle, so they went to the editor of the *B. Z. am Mittag*, the paper for which Prof. Weissmann writes, and demanded the professor's scalp. They didn't get it, but they did succeed in getting themselves ignored in the professor's criticisms henceforth. Which, paradoxically enough, is more than they bargained for.

* * *

Conductors, Too

A similar effect was achieved by Hans Knappertsbusch, conductor of the Munich Opera and the Munich Academy concerts. The feud between the critic of the *Neueste Nachrichten* and the conductor became so bitter that Knappertsbusch resigned his conductorship of the concerts. When finally the newspaper announced that it would never again publish anything about the Academy's doings Knappertsbusch withdrew his resignation, the cause of his sulking having been removed. Still another conductor, who is sensitive about criticisms is Otto Klemperer, now musical director of one of Berlin's state operas. Last year he was so viciously attacked by the Berlin critics for a production of a Mozart opera that he finally suffered a nervous breakdown and had to take several months' leave. This year again his critical enemies give him no peace. After a particularly violent criticism a number of prominent musicians came to the rescue and published letters testifying to his high artistry and his indispensability to Berlin.

* * *

A Tragic Case

Klemperer's is a tragic case, for he is a great artist, but an artist who refuses to make compromises. Hence he is bound to make enemies, not only among the critics who have a bias the other way, but among the people who have to work under him. It is the same kind of struggle that Mahler had at Vienna, and just as Mahler was finally hounded out of the institution which he had brought to its greatest period of florescence, so Klemperer may yet be hounded out of Berlin, the city which clamored for him for years.

* * *

Paris Knows Better

Meantime, wherever he appears—outside of Berlin—Klemperer is worshipped. Recently he made his first appearance with the new Philharmonic Orchestra in Paris. He drew a crowded house (which is more than can be said for the native conductors) and reaped an ovation. He conducted Stravinsky (*Petrouchka* and *Sacre*), Beethoven, and Bach. The enthusiasm is said to have been tremendous. For a German, too!

* * *

Wagner's Isolde

One person who must have been shocked by the theft of the manuscript of Wagner's *Tristan* is Mathilde Wesendonck, whose name is indissolubly linked with that historic score. What, you didn't know she was alive? Neither did we, until we read it in the London Daily Telegraph. She has just reached her hundredth year.

* * *

Minnie Hauk

Another reminder of a dim and distant past is the name of Minnie Hauk, otherwise the Baroness de Wartegg, who recently passed away. Minnie Hauk is not even a name to the majority of American opera fans today; yet she was as famous as Geraldine Farrar in her day, and as American. She made her debut at the time of the Civil War. When she came to London for the first time, in 1869, Patti had only recently made her debut and Mario, the great tenor, was in his prime. She sang *Rosina* in the Barber, and the title role of *The Daughter of the Regiment*, and was the sensation of the day. She, too, knew Wagner, and described him in her memoirs as "a little man in a shabby gray suit, with a cold, snarling voice."

* * *

Auricular

A London criticism is headed "Kreiser's Ear-Tickling." Underneath it is an advertisement: "Deafness caused by wax cured by having your ears syringed." C. S.

WAGNER'S "RING" REFASHIONED

NIBELUNGEN MYSTERIES MADE INTO A PLAIN TALE FOR PLAIN PEOPLE

(In Four Parts)

By Leonard Lieblich

PART IV

Götterdämmerung

ACT I.

(Scene: the same as in the last act of Die Walküre. It is night. Three long mantles containing women are discovered lying about the stage. They are the Norns. All is silence, and can be heard plainly in the orchestra.)

Norn I—I shall spin this rope of knowledge and tell you a tale from its stores of wisdom.

Norn II (with dignity)—You'll do nothing of the sort. I don't propose to have every new character that appears in the Ring give us all over again the happenings of the Wagner operas that have gone before.

Norn I—But I can tell you how Wotan lost his eye—

Norn II—We heard that in Rheingold; we were standing in the wings.

Norn I—Wotan sits in Walhalla, surrounded by his heroes. About them is piled high for fuel the great World Ash. You know what that is, don't you?

Norn III—Yes; it's a kind of coal.

Norn I (witheringly)—Coal! The World Ash is the tree of knowledge. Its withered wood now is stacked about Walhalla and when Wotan plunges into Loge's breast a piece of the broken spear, it will take fire and be cast on top of the wood pile. Then a conflagration will result and good-by to Wotan and all the glories of Walhalla.

Norn II (yawning)—And about time, too.

(The Norns tie the rope about their bodies and disappear none too quickly to suit the listeners. Day dawns. Siegfried and Brünnhilde come on from a cleft in the rocks. Siegfried is in full fighting costume. Brünnhilde leads her horse, Grane.)

Siegfried (surlily)—Then you won't give me any breakfast?

Brünnhilde—Not unless you abandon this crazy plan of going forth to be a hero. Married men never are heroes.

Siegfried (in anger)—Married?

Brünnhilde (blushing)—Pardon me, I forgot. (Her temper rises.) I've been thinking about some of your far-famed heroism. Who gave you the sword with which to fight your way here? My father. Who built that fire around that couch? My father. Who is your grandfather? My father. Who is your aunt? I am. You owe my family and



"DID YOU PACK MY PYJAMAS, BRUENNHILDE?"

me some little respect, at least. I know where Wotan went and what he did on his heroic expeditions, and I know how he looked when he got back. Stay home, Siegfried, with your wife—

Siegfried (shouts)—Wife?

Brünnhilde—Your aunt, I mean; and let me take care of you.

Siegfried (sullenly)—No.

Brünnhilde—Who'll keep your sword and armor shiny? Who'll sing duets with you—

Siegfried—I'm sick of all that.

Brünnhilde (earnestly)—Think of the style in which I was accustomed to live in Walhalla before I came here to dwell with you in a cave. I had my own servants, I could go riding any time I liked on my moving picture horse—

Siegfried (touching a telescope-bag with his foot)—Did you put in my silk pyjamas?

Brünnhilde—I thought the woolen ones would be better—

Siegfried (curtly)—Put in the silk.

Brünnhilde—It's wet down there by the Rhine—

Siegfried (commandingly)—The silk.

Brünnhilde—You should be careful, dear. Your lumbago, you know.

Siegfried—Damn it! Must I—

Brünnhilde—Very well. The silk pyjamas it shall be. How many pairs?

Siegfried—One. I won't be gone more than a month.

Brünnhilde (sadly)—Anything else?

Siegfried—Is my opera hat in the bag?

Brünnhilde—Not that—Oh, I beg of you— not that—

Siegfried—Eh?

Brünnhilde—The girls simply won't be able to resist you in your armor and opera hat. Please, please, don't.

Siegfried—Get the hat.

Brünnhilde (hopelessly)—Just like his grandpa!

Siegfried—I must be going. (Moves away.)

Brünnhilde—Haven't you forgotten something?

Siegfried—You'll find some loose change in my old gray trousers. I'm leaving them.

Brünnhilde—Not that—a kiss.

Siegfried—Good by. (Kisses her.)

Brünnhilde—Don't you think you'd better leave that ring with me while you're away?

Siegfried (hesitates)—This ring? It's the one I got in Fafner's cave. Perhaps I'd better leave it. (Aside.) Last time I made some pleasant acquaintances in the forest I came home without my watch. (Gives ring to Brünnhilde.)

Brünnhilde—I'll guard it with my life for it's my only visible means of support, and the audience will be wondering what I live on while you're away.

Siegfried (leaving)—Hail, Brünnhilde!

Brünnhilde—Hail, Siegfried! (In alarm.) Speaking of hail, dearie, do be careful not to get wet or into draughts.

Siegfried (laughs)—You don't expect me to stay dry all the time? (Disappears behind a paper ridge of rocks with Grane, where both remain standing.)

Brünnhilde (looking off into space, supposed to extend behind the ridge)—There they go. (Calls.) You didn't forget your goloshes, did you, Siegfried?

Siegfried (as from afar)—Got 'em.

Brünnhilde—And your summer handkerchiefs?

Siegfried—Yep.

(The curtain falls for a few moments while the stage hands change the face of nature, making the rocky habitation of Mr. and Mrs. Siegfried Wolfe-Wälse give way to the hall of the Gibichungs, on the Rhine. The curtain rises, revealing the hall, whose rear opens into the rocky walled Rhine. There is a current of air caused by the slamming of Brünnhilde's dressing room door. And the mighty walls of the Rhine shake and quiver and flap as though they were painted on canvas. Gunther, Gutrune and Hagen are discovered.)

Gunther (a blond Teuton)—What are you thinking of, Hagen?

Hagen (a forbidding looking bewhiskered man in sable garb)—Why isn't our sister Gutrune married, and why aren't you?

Gunther—You are wise, brother. Speak!

Hagen—Siegfried I would wish for her and

Brünnhilde for you, Gunther.

Gunther—Is she good looking?

Hagen—Some baby. But she dwells on a rocky ledge surrounded by fire. Only the strongest hero can penetrate there and his name is Siegfried. The ledge is their home.

Gunther—How, then, can I wed Brünnhilde?

Gutrune—And I Siegfried?

Hagen—It's like A B C. In that chest I have a phial of Wagner's improved elixir No. 5B. If Gutrune hands Siegfried a drink of that magic drug he will love her and forget that he has ever gazed before upon any other woman.

Gutrune—If he were a true scion of Wotan he wouldn't need any drug to—

Gunther—Silence! And how can I win Brünnhilde?

Hagen—Have Siegfried bring her to you after he has fallen under the spell of Gutrune.

Gunther—Capital.

Gutrune—But will Brünnhilde consent to a divorce?

(Hagen and Gunther laugh so boisterously that



GRIPPING MEETING OF SIEGFRIED AND GUNTHER.

Gutrune realizes the true state of things.)

Gunther (moodily)—If only Siegfried were to wend his way hitherward. (A horn is heard from the Seventh Avenue side of the Rhine.)

Hagen (looking at the painting of the river)—Ha! I see Siegfried, and we were just talking about him. How miraculous!

(Siegfried appears with Grane in the rear. They are embarked on a flat scow, which the hero is punting down the Rhine, apparently a very shallow stream. In reality, of course, the scow is mounted on rails and is navigated by means of ropes hauled by muscular stage hands in the wings. That accounts for the odd, jerky motion with which Siegfried's craft wobbles onto the scene, and its strange indifference to the pushings of that punter's paddle.)

Hagen—Hail, Siegfried!

Siegfried—I hope not. I have lumbago, and before I left home my wife told me (sees Gutrune)—I mean—er—well, who are you people anyhow?

Gunther—We are the Gibichungs.

Siegfried—Well, Gibichungs, I'm glad to meet you. You've got to fight me or be my friends.

Gunther—Let's be friends. (That is a wise move on the part of Gunther who knows Siegfried to be unbeatable.) All I have is yours, my life as well.

Siegfried—All I've got is this sword. Is it not a pretty sword? See the sword! It is my sword. I made—

Hagen (sternly)—Siegfried, drop that Mother Goose talk. You are no longer a boy as in Siegfried. This is a man's opera. You say you have nothing but a sword. Where is the Nibelungen treasure?

Siegfried—After slaying Fafner I kept only this helmet.

Hagen—Ah! The tarn helmet. Its wearer has the power to assume any disguise and to wish himself wheresoever he wills. Is that all you took from the cave?

Siegfried—A ring besides. Brünnhilde guards it. Gutrune (entering with a drinking horn containing a huge draught of the aforementioned No. 5B. There being no bird about to warn Siegfried about the beverage that thirsty hero takes a long pull).

Siegfried (to Gunther)—That's a damned fine gel, that little sister of yours. (Eyes her as though they were on their honeymoon.) Are you married, Gunther?

Gunther—No, but I'd like to be, to Brünnhilde.

Siegfried (on whom the drink has taken effect)—Who's she?

Gunther (wearily)—Again? Well, here goes!

She lives on a rock surrounded by fire. I'm afraid of the fire.

Siegfried (joyfully)—I'm not. I'll get her for you, if you'll give me Guttrune for wife.

Gunther—Agreed. How will you do it?

Siegfried—By the tarn helmet's might I will assume your shape and features.

Gunther—Swear.

(They swear the blood oath. Hagen fills a cup with Wagner cocktail No. 29D and Siegfried and Gunther pretend to cut their arms with their swords and let the blood drip into the beverage.)

Siegfried—If either of us proves faithless to the other, his blood shall atone!

Gunther—A clever idea.

(Hagen strikes the cup in two pieces with his sword.)

Siegfried—Up, let us be going and doing. (Siegfried and Gunther embark in the scow which jerks its way off the scene.)

Hagen—For Gunther, Siegfried brings a bride; for me he brings the ring.

(The scene changes to the rocky home of the Wolf-Wälses. Brünnhilde sits at the entrance to the cave in mute contemplation of Siegfried's ring. A calcium powder flashes for a moment.)

Brünnhilde—Ha! A Valkyrie riding through the clouds. (Waltraute enters)—How now, Wallie?

Waltraute—I came hither from Walhalla.

Brünnhilde (joyfully)—Dad has forgiven me. Of course, you know my story. I disobeyed and in punishment he banned me to this lonely rock, surrounded it with fire—

Waltraute—If you begin that tale all over again, I'll leave at once. As a matter of fact, father is in dire straits. The only thing that can save him and the Gods is the return of the Nibelungen ring to the Rhine. There it is on your finger. Throw it into the river.

Brünnhilde—Are you mad? Siegfried gave it to me and I don't own another thing in all the world.

Waltraute—You won't throw away the ring?

Brünnhilde—Never.

Waltraute—I'll tell pa! See if I don't. (Hurries away.)

Brünnhilde—I hope she breaks her neck, and all the Gods, too. (Flames are seen from the back, blown by stage hands through bellows.) Siegfried is returning. Hurrah! I wonder what he brought me?

(Siegfried appears at the rear, wearing the tarn helmet over half his face. Anybody in the audience would guess him at a glance to be Siegfried, but Brünnhilde fails to recognize him, otherwise the opera would stop then and there.)

Brünnhilde—Who are you?

Siegfried—I'm Gunther, and you must follow me.

Brünnhilde—Have you steam heat and elevator service in your apartment?



TRAGIC AND UNACCOUNTABLE DEATH OF GUNTHER.

Siegfried—Alas, no.

Brünnhilde—Here will I remain. This ring gives me might to do what I like.

Siegfried—Then I'll take the ring. (He wrestles with Brünnhilde and snatches the bauble from her finger.) Now you shall show me to your cave and wed me there, as proxy husband for my brother. This night we'll spend here, with trusty Nothing between us to keep me true; tomorrow we'll do the Rhine trip.

Brünnhilde (goes towards rear)—I go to fetch a hot water bag. If I were to touch that cold sword with my bare feet at night I know I should shriek aloud.

Siegfried (carelessly)—As you will. (Lights a cigar at a small flame belonging to Loge's fire.)

ACT II.

(Scene: An open space on the shore in front of the Gibichungs' hall. It is night. Vast paper and canvas rocks tower toward the sky. Hagen sits asleep, leaning against one of the pillars of the hall. Alberich is seen crouching before Hagen.)

Alberich—You and I, my son, must finish this Siegfried, for he does not know the value of the Nibelungen ring, and hence my curse cannot harm him. You recollect he killed Fafner, took the treasure—

Hagen (wearily)—I know the story—even in my sleep.

Alberich—The ring you and I must gain.

Hagen—So be it.

(The scene lights up and Siegfried steps from behind a bush.)

Siegfried—Where's Guttrune?

Hagen (yawning)—How should I know? I guess I'll doze another hour.

Gutrune (coming from behind the wings where she has been sitting on Siegfried's bier)—Here I am, Mr. Wolf—er—Wälse.

Siegfried—Call me Sig.

Gutrune—Come in to breakfast, Sig. Where are the others?

Siegfried—Gunther and Brünnhilde are coming by boat. I ran on ahead to tell you that Brünnhilde is very fond of grapefruit for breakfast and likes cream and hot milk with her coffee.

Gutrune—I'll have to hurry the cook.

Siegfried—Stay and hear how I captured Brünnhilde for Gunther.

Gutrune (hurrying off)—Thank you, I know my Götterdämmerung.

Siegfried (to Hagen)—Will you listen, my friend? Hagen (hurrying off)—Not I. (He clambers to the top of a tall paper rock and sets a horn to his lips. Brass instruments in the orchestra blow the famous Call of the Clans, Hoi-ho-ho-ho!)

(Enter Gunther and Brünnhilde.)

Brünnhilde—Who's using my cry?

Hagen (bows)—You misunderstand, fair ladye. I was saying Hoi-ho-ho-ho not Ho-jo-to-ho.

Brünnhilde (moodily)—You'd better not.

Hagen—Look here, I know someone who can do that call better than you, anyhow.

Brünnhilde (stamps her foot)—I won't be insulted by my husband's brother. (To Gunther) I told you I never would be able to get on with your family.

Gunther—Hush! Here come the folks.

(The clans gather from the Seventh Avenue and Fortieth Street sides and fill the stage. They are a jolly lot of supers and shout lustily and wave spears and battle axes.)

Brünnhilde (narrowing her eyelids and looking the clans over through her lorgnette)—What queer relatives you have. Who's that one with the knobby knees?

Gunther (testily)—Do be careful. He's a cousin of my uncle's wife, and he lives in the most handsomely furnished cave at Bingen. If you're nice to him he'll invite us there for the summer.

Brünnhilde—Who's the chemical blonde?

Gunther (in dudgeon)—Really you mortify me dreadfully. That lady is my sister. Her name is Guttrune.

Brünnhilde—That man trying to hide himself behind you—

Gutrune—That is Mr. Wolf-Wälse.

Brünnhilde (grimly)—It may be as you say, but when I knew him on the hilltop over yonder and darned his socks for him his name certainly was Siegfried. (Brokenly)—We kept house together in as pretty a cave as anyone could wish for.

Siegfried (politely)—You lie, dear!

Brünnhilde (hotly)—You're another.

(There is a painful silence on the part of the Gibichung family and all their relatives. The orchestra, however, expresses its opinion freely and frankly—and if the truth be stated, also a trifle vulgarly.)

Hagen (with decorum)—I think the lady is hasty—er—

Brünnhilde (as before)—Siegfried is a liar.

Hagen (embarrassed)—Oh, I see. He sings, and is a lyre. Ha, ha! Very good. Now we will proceed with the ceremony.

Brünnhilde (as before)—Siegfried is a—

Siegfried (steps forward and raises his hand)—I'll slap your face, you hussy—

Brünnhilde—Ah! that ring on your hand. It does

not belong to you. That man (points to Gunther) took it from me.

Hagen—Are those words true?

Gunther—I didn't.

Brünnhilde—Then Siegfried did it.

Siegfried—I swear on the point of Hagen's spear that I never have had more than a cursory acquaintance with this noisy person. (He lays two fingers on Hagen's spear.) May this spear kill me if I speak untruth.

Brünnhilde—And I swear by the same spear, that he lies!

Hagen (perturbed)—If all you ladies and gentle-



WHERE BRANGAENE GOT HER DRINKS.

men will kindly go behind that third rock and wait there for your next cue, I will try to reason with young Miss Brünnhilde Wotan.

(All exit except Hagen and Brünnhilde.)

Brünnhilde—Betrayed! I'll sue him.

Hagen—Or, better still, let me avenge you.

Brünnhilde—You? Your spear would tickle his ribs. I made him wise with my own knowledge and taught him how not to fear wounds. But stay—if you could stab him in the back.

Hagen (joyously)—That is my best style of fighting.

Brünnhilde—I did not spear-proof his back, knowing full well that it never would be turned toward the foe.

Hagen—Siegfried's back shall be my bull's eye. Tomorrow, we will go hunting and by chance a wild boar (winks at Brünnhilde) will lay him low.

Brünnhilde—It is a hoggish deed. (Laughs shrilly.)

Hagen—Quite a bore, in fact.

Brünnhilde (coldly)—You will kindly leave the jokes to me, Hagen Gibichung.

ACT III.

(Scene: A wild and woody valley on the Rhine. The three Rhine daughters rise to the surface and swim about. The manner of their swimming has been described in Rheingold.)

Siegfried (enters rapidly)—Where's the pig gone?

Rhine Maidens—Hagen has not come by.

Siegfried—I mean the other pig—the one I'm hunting.

Rhine Maidens—Will you give us that ring on your finger if we find the boar for you?

Siegfried—This ring? Why, it belongs to Fafner, and in bloody battle I slew—

(The Rhine Maidens suddenly dive to the bottom.)

Wellgunde—We won't come up again, unless you promise not to tell the story of your life.

Siegfried—I promise.

(Rhine Maidens reappear.)

Rhine Maidens—Give us the ring. It is accursed. Siegfried (laughingly)—Everything is accursed in these four operas, anyway. The ring won't hurt me.

(Rhine Maidens, after more vain pleading, swim away to their dressing-rooms.)

Hagen (from afar)—Hoi-ho!

Siegfried—Good heavens! Brünnhilde.

Hagen (coming on)—Hoi-ho!

Siegfried—Really, old man, you must change that halloo of yours. It reminds me too much of someone I used to know.

(More hunters appear, among them Gunther.)

Hagen—Have a drink, Siegfried. (Hands the hero Wagner's Unexcelled Memory Restorer No. 7 of which Siegfried takes some large gulps.) You know the language of the birds, don't you?

Siegfried—Yes, but I don't think I remember. You know there's nothing like practice to keep up a language.

Hagen—Tell us some of your youthful adventures.

Siegfried (reposing on the ground)—I will, and

when I'm through I'll give some of you bachelors the addresses. Well, to begin at the beginning. Mime was the name of a dwarf who raised me so that I might slay the dragon Fafner and rob him of the ring.

All (in protest)—Oh, drop it, Siegfried! Not that story. Cut it out! Give us a rest! Poor old Fafner has been killed fifty times over. Tell us a new one!

Siegfried—I forged myself a sword—

Hagen—Really, old chap, in the name of the boys and myself I must protest most energetically. We know all about Nothing.

Siegfried—And about the way I killed Fafner?

Hagen—Yes, and what the bird told you about the ring and about Mime. Here, have another drink, and try to remember something worth while.

Siegfried (after imbibing abundantly)—The bird led me to Brünnhilde's rock and there I held her in bridal embrace.

Gunther—Ha!

(Two ravens are swung about the stage on wires dangled from the flies.)

Hagen (to Siegfried)—Do you see those birds?

Siegfried (all eagerness)—Where? (He jumps up and turns his back to Hagen.)

Hagen—Do you know what they portend?

Siegfried—Where are they? (Looks about.)

Hagen (stabs Siegfried in the back)—They portend that there will be a dead Siegfried in this neighborhood very soon.

(Siegfried tries to strike Hagen with his shield and falls backward upon it.)

Gunther (to Hagen)—What dost thou? (After a pause.) What didst thou dost?

(Those two questions are in Wagner's original *Götterdämmerung* libretto and have long served to fill the innocent layman with wonder. As Gunther was a willing witness to Hagen's deed, the real meaning of his mystifying questions probably never will be quite cleared up.)

Hagen—I avenged falsehood! (Walks away.)

(Siegfried, after singing some compliments to Brünnhilde, falls back and dies. The men pick up the corpse and place it upon an improvised litter.)

Gunther (to the company)—Let us pass around the bier.

All—Hooray! Good!

Gunther (sternly)—I said b-i-e-r, and not b-e-e-r. (They start the funeral procession to a magnificent march played by full orchestra in the Rhine woods, sometime B. C. As the cortège reaches the edge of the stage, the scene darkens and when next the lights are turned on the spectator views the hall of the Gibichungs. It is dawn.)

Gutrune—I don't see what keeps them out so late. I hope they're not hunting anything they shouldn't. Hagen (from afar)—Hoi-ho!

Gutrune (calling)—Ho-hoi!

The funeral procession enters and deposits Siegfried's body.)

Gutrune—Who carved my Siegfried?

Gunther (pointing to Hagen)—He did.

Hagen—Yes, I did, and I'm proud of it. Now I'll just take that ring as the reward, if you please. Gunther—I think I'll take it myself.

Hagen (draws sword)—Fight me first.

Gunther (draws)—Gadzooks! On with the fray.

(They fight furiously by banging their swords together and after Hagen makes a terrible lunge and cuts a huge hole in the air between Gunther's arm and side, that blond warrior falls dead. Hagen makes a dash for Siegfried's corpse in order to filch the ring. Siegfried's right arm raises itself in warning and Hagen steals off to one side, very much worried, not to say frightened.)

Brünnhilde (enters with slow and majestic tread)—Isn't there some Wagner elixir or balm or salve or emetic that will wake up Siegfried and enable this opera to go on? (She takes the ring from Siegfried's finger and puts it on her own.)

Hagen (sullenly)—It's almost midnight now.

Brünnhilde—Very well; then I will sing my farewell address and do the immolation scene with Grane. Build a funeral pyre for the dead and for me. The Rhine Maidens must pick their ring out of our ashes. Never have man and woman loved as Siegfried and I. When first he kissed me on the rock—

Gutrune (sarcastically)—He kissed me on the lips!

Brünnhilde—Siegfried made the sword Nothing and was led by the dwarf Mime to the pit in which lay Fafner—

Hagen (firmly)—You'll have to omit all that, Madam. The funeral pyre is burning.

Brünnhilde—Goodbye, friends, take example from my fate. Never go to live in a cave with a strange young man unless you've got his name signed to a marriage certificate.

(She walks toward the funeral pyre with Grane,



PROGRAM BUILDING

By Percy Rector Stephens

This department, which will be in the hands of an eminent musician fully qualified to speak upon the subjects to be treated here, will deal with a side of concert building that is far more important than the average artist appears to realize. If a few of the readers of the MUSICAL COURIER had had the extensive experience that the MUSICAL COURIER editors and critics have had, they would realize how often it is that great art fails in its effect because of the vehicle through which it passes. No matter how efficient and inspiring the vocalist or instrumentalist, the public is sure to find more enjoyment in his recital if the music itself, quite apart from its interpretation, is interesting and varied. Mr. Stephens, who has charge of this department, will enlarge upon these ideas and will place before artists as well as students advice of more than usual value.—The Editor.

Commencing with this issue, the Editor of the MUSICAL COURIER has allotted me space in which to give unhampered expression to my views regarding various aspects of program building and points to be considered, including songs appropriate for recital use. The reviewing of old and new songs will be one of the subjects treated. This week I want to talk about the first of these subjects, namely program building, and I hope that what I have to say from time to time through this column will prove of constructive value to young singers in forming their programs. This is a very important matter and should be regarded as a necessary part of the art of the singer. Too little time and thought are given to the contrasting songs in their musical values both in key-color and rhythm. The dramatic intent and its relation to the following or preceding song are frequently overlooked. Consideration of the text is quite as important as study of musical values. Languages and their colors play an important part. One must also take into consideration the composers, the period and the style in which they wrote. To jump an audience abruptly from

the Sixteenth or Seventeenth Century into our present day forms and idioms is to make a transition entirely too great to register the desired effect. In other words, it forms a disturbing element which militates against the creation of the proper atmosphere.

Recently I heard a program given by Mme. Elisabeth Rethberg at Carnegie Hall, in which she had eight Schubert songs in her first group, six Brahms songs in her second, and seven Hugo Wolf songs in her third and ending group—an ideal German Lieder program. The listener had time to adjust himself after the first few numbers of Schubert to the mood and simplicity of that composer. Next came Brahms with his marvellous musical line and the opportunity for the audience to grow into full appreciation of that line was given sufficient time. Finally there were the wonderful works of Hugo Wolf, with his form of the "Music Drama" adapted to song, and the listener again had time to absorb and fully appreciate the intent.

On account of the versatility of American singers, the present-day form of program building embraces all languages and all musical forms. There must be a definite constructive idea behind the program as a whole in which continuity of thought plays an important role. The consequences of such consideration on the audience are much more subtle than one might realize, because the effect of song-contrast, both in rhythm and dramatic intent, even though the listener does not understand the language, has its reaction on the physical nerve pulsation.

All these points are matters demanding detailed study and careful preparation. Program building partakes of a form as definite as any musical or vocal form, to which the singer gives years of study and preparation.

Letters addressed to me requesting advice or suggestions, will be carefully considered and answered through this column.

but misses the holocaust by several feet and passes safely to the rear of the stage, whence Grane is led to his Thirty-ninth Street stable near.) The funeral pyre sends forth clouds of steam and stage hands set off several boxes of red powder. The Rhine overflows, everything begins to burn, and an illuminated gauze drop, high in the rear, shows the crumbling Walhalla and the tottering Gods, with Wotan as chief totterer. The Rhine Maidens swim ashore, grasp Hagen, and draw him down into the depths of the Rhine. Wagner would have us infer that the son of Alberich is drowned, but those of us do not lose hope for him who remember the amphibious performance of his father, Alberich, in Rhinegold, when that gentleman walks the bottom of the Rhine in safety and sings his song without so much as swallowing a single drop of water.)

Voices (from outside as curtain descends)—Get your photographs of the chief characters in the Ring. Here you are, photographs only fifty cents each!

END.

HOWEVER, THE EPILOGUE

This epilogue is strictly our own and a much needed addendum.

Wagner's Ring of the Nibelungen, with its cynical plot and its serial history of the parent and the private branches of the Wotan family, never has satisfied us with its abrupt and unnecessary ending. We do not understand why there should be only four Ring operas when there might just as well be forty and four. The story of the fruitful Wotan's children is brought to a sudden close at the very moment when it arouses the greatest interest. For a man who has been called thorough, Wagner revealed in his Ring a most amazing lack of completeness, not to say paucity of invention. We could do better than that ourselves, and some day we shall write a sequel to the Nibelungen.

In our version we have planned that Brünnhilde shall have a son before she dies, and this boy, Sieghardt, does deeds so prodigious that, by comparison, his father's seem almost childish. Of course, Sieghardt marries Gutrune, his stepmother. She pours into the Rhine a flaskful of Wagner's Restorative Elixir No. 93B, which brings Hagen to the surface of that stream, feeling as fit as ever and in pronounced matrimonial mood. He elopes with Gutrune. Sieghardt thereupon courts Waltraute, who places the Nibelungen Ring on the thumb of his left hand.

At this point Parsifal wanders through the forest in his search for Klingsor's harem, and Sieghardt offers to lend Parsifal a pair of trousers. In gratitude, the Grail Knight tells Sieghardt about the beautiful Kundry, and Sieghardt, being a faster runner than Parsifal, gets to the Klingsor garden first.

In the fourth act the son of Sieghardt and Kundry, a fine boy named Siegbert, has possession of the magic ring, by some process not explained in our libretto. (That is the true Wagner method.) Resolved to find out what the curse that has been put on the little circlet of gold really consists of, Siegbert takes it to an al fresco jeweler near Far Rockaway, L. I. He leaves it there for several days and makes a flying visit to Lynnbrook, where he samples the excellent hard cider for which that place is so justly famed. He has an altercation with the waiter.

On his return to the Bronx, for some reason or other, Siegbert stands himself in the market place and sings Onward Christian Soldiers. He is promptly banged on the head by an indignant fur dealer whose father-in-law is a pawnbroker. At this moment Brangaene emerges from a drug store, carrying a pill box wrapped in pink paper, and a small package of court-plaster.

Siegbert offers to carry the court-plaster and thus begins an acquaintance that ripens rapidly into love. Their son is called Siegfried and his descendant, with spelling slightly changed by the rolling ages, is Ziegfeld, who runs the Follies at the New Amsterdam Theater.

Positively the end.

Obituary

J. WESLEY SEARS

J. Wesley Sears, for eighteen years organist of St. James' Protestant Episcopal Church, Philadelphia, died in the Orthopedic Hospital on March 7.

Mr. Sears was born in Huntington fifty-three years ago. He received his musical education in France and England, with Widor in Paris and Bridge in London. He was a fellow of the Royal College of Organists and for several years Dean of the American Guild of Organists. His first position in Philadelphia was as organist of St. Clement's Church, a position which he held about five years and which he resigned in 1911 to accept the position at St. James. He was conductor of the Musical Art Society of Trenton. Under his active and energetic leadership the musical services at St. James' became widely known. He made a specialty of his Ascension Day services, an important event in the musical life of Philadelphia.

MRS. HENRY WILLIAM BRANSCOMBE

Mrs. Henry William Branscombe passed away last week following an illness of six months. For a long time to come this highly cultured woman will be remembered for her ardent and progressive work for the advancement of the cause of women and for her religious and altruistic endeavors. She also was a fluent writer, being the author of many editorials and stories. A number of her poems furnished the inspiration for compositions of her daughter, Gena Branscombe. Besides her daughter, the deceased is survived by a son, Clarence Branscombe, an engineer with the United States Government.

New York Concert Announcements

Thursday, March 14

AFTERNOON
Lester Donahue, piano, Town Hall.

EVENING
Philharmonic-Symphony Society, Carnegie Hall.
Lois E. Piney, song, Steinway Hall.
Ernesto Vallejo, violin, Town Hall.

Friday, March 15

MORNING
Roosevelt Recital, Hotel Roosevelt.

AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.

EVENING
Victor Herbert Memorial Concert, Waldorf-Astoria.

Marguerite D'Alvarez, song, Carnegie Hall.

Hart House String Quartet, Washington Irving High School.

Isabel Wright, song, Steinway Hall.

Matinata Choral Club, Hotel McAlpin.

Saturday, March 16

MORNING
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall.

AFTERNOON
National Music League, Carnegie Hall.

Edgar Schenkman, violin, Town Hall.

EVENING
Philharmonic-Symphony Society, Carnegie Hall.

Orchestra conducted by David Mannes, Metropolitan Museum of Art.

Helvetia Maennerchor, Town Hall.

Antonio Formagatti, song, Engineering Auditorium.

Sunday, March 17

AFTERNOON
Esther Cadkin, afternoon, Chalfa.

Philharmonic-Symphony Society, Metropolitan Opera House.

Fionzaley Quartet and Ernest Schelling, Town Hall.

Lea Luboshutz, violin, Carnegie Hall.

Gisella Neu, violin, Engineering Auditorium.

Florence Leffert, song, Guild Theater.

Gigli and Margaret Shotwell, Century Theater.

Park Central Musicale, Park Central.

EVENING
Henry Street Settlement, chamber music, Playhouse.

New York Chamber Music Society, Plaza Hotel.

Tatiana de Sanzowitch, piano, Carnegie Hall.

League of Composers, Steinway Hall.

Elly Ney, piano, John Golden Theater.

Opera concert, Metropolitan Opera House.

Monday, March 18

MORNING
Bagby Musical Mornings, Waldorf-Astoria.

AFTERNOON
Carl and Dorothy Parriah, two-piano, Wanamaker Auditorium.

EVENING
Dayton Westminster Choir, Carnegie Hall.

Julius Richter, violin, Steinway Hall.

Beethoven Association, Town Hall.

Tuesday, March 19

AFTERNOON
Cyril Towbin, violin, Steinway Hall.

EVENING
Josef Lhevinne and Helen Bourne, Barbizon.

Royal Belgian Symphonic Band, Metropolitan Opera House.

Alice Eaton, song, Town Hall.

Frances and Elizabeth Copeland, two-piano, Steinway Hall.

Philadelphia Orchestra, Carnegie Hall.

Wednesday, March 20

EVENING
William Kroll, violin, Carnegie Hall.

Marguerite Valentine, piano, Engineering Auditorium.

Compinsky Trio, Town Hall.

Winifred Comstock, song, Steinway Hall.

Thursday, March 21

AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.

EVENING
United German Societies, Carnegie Hall.

Fordham University Glee Club, Town Hall.

Friday, March 22

EVENING
Philharmonic-Symphony Society, Carnegie Hall.

Saturday, March 23

AFTERNOON
The English Singers, Town Hall.

EVENING
Philharmonic-Symphony Society, Carnegie Hall.

Orchestra conducted by David Mannes, Metropolitan Museum of Art.

Dorothy Roth and Boris Feibish, two-piano, Engineering Auditorium.

Andres Segovia, guitar, Town Hall.

Sunday, March 24

AFTERNOON
Society of the Friends of Music, Town Hall.

Josef Hofmann, piano, Carnegie Hall.

EVENING
New York Chamber Symphony Orchestra, Gallo Theater.

Demetrios Vilan and Margaret Severn, dance, Guild Theater.

Heckacher Foundation Symphony Orchestra, Heckacher Theater.

Bello Didjah, dance, Martin Beck Theater.

Opera concert, Metropolitan Opera House.

Monday, March 25

AFTERNOON
American Orchestral Society, Mecca Auditorium.

EVENING
Jess Chaney, song, Steinway Hall.

Albert Rappaport, song, Town Hall.

Tuesday, March 26

AFTERNOON
The English Singers, Town Hall.

EVENING
Nevada Van Der Veer, song, Carnegie Hall.

Manya Maruchess, song, Steinway Hall.

Philadelphia Chamber String Simphonietta, Town Hall.

Wednesday, March 27

AFTERNOON
Philharmonic-Symphony Orchestra, Carnegie Hall.

EVENING
Carmela Cafarelli, song, Carnegie Hall.

Juilliard School Orchestra, Town Hall.

\$200 respectively, offered by the Skinner Organ Company for organ compositions: First prize, Zoltan Kurthy, Flushing, L. I., for his Passacaglia in D minor; second prize, Walter Edward Howe, Andover, Mass., for Dedicate; honorable mention, Ernest R. Kroeger, St. Louis, Mo., Allegro Symphonique; and Gustav Mehner, Grove City, Pa., Romantic Overture. The judges were Samuel A. Baldwin, of City College, New York City; George Fischer, of J. Fischer & Bro., New York City, and Dr. Roland Diggle, of California. Harold Vincent Milligan of New York was chairman of the contest committee.

Schmitz Again to Hold Summer Master Class in Denver

That institution, long known as E. Robert Schmitz' Summer Master Class, which has its appeal to the discriminating and forward-looking piano students of this country, is responding to the request of its constantly increasing clientele to start the session earlier, consequently it is announced that from June 24 until August 3, in conjunction with the Rinkist School of Music, the class will be held in Denver, Colo.



E. ROBERT SCHMITZ

Mr. Schmitz is now in Europe where he was called at the conclusion of his recent brilliant concert tour of America to fulfill a short period of engagements in France, Italy and Holland before he takes up his summer work here. In order to give his pupils on this side the attention they demand in the environment which they have tried and found eminently suitable and inspirational to the work they wish to pursue, Mr. Schmitz has agreed to curtail his European season and vacation in order to promote the spirit of "work while you play" during what is commonly thought the heated season everywhere except in Colorado.

Again this summer there will be much interesting two-piano work in the Interpretation Class, and Mr. Schmitz is emphasizing more and more the necessity for strenuous drill in sight reading. Unless a musician is able to sight-read easily, the vast volume of musical literature remains a closed book, whereas easy sight reading opens the way to musical comprehension in the same manner that mastering a new language reveals another world of thought and beauty to the aspiring student.

Lucy D. Bogue, of the Bogue-Laberge Management, is

already at work registering the new applications along with the names of those who have been on the roster for a number of terms.

Mannes Draws Crowd in Spite of Rain

In spite of the heavy storm of rain and sleet, an audience of 5,000 gathered at the Metropolitan Museum of Art on March 2 to hear David Mannes conduct his symphony orchestra. The program consisted of works by Dvorak, Debussy, Borodin, Moussorgsky, Weber, Beethoven and Schubert.

A Son to Mr. and Mrs. Octavio Pinto

Guimar Novaes Pinto and Octavio Pinto announce the birth of a son, Octavio, Jr., born in Brazil last October.

The English Singers



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Canadian Great-West Festival to Be Held at Regina

The Canadian Pacific Railway announces a new musical event to be given at the Hotel Saskatchewan, Regina, Sask, March 20-23, to be known as the Great-West Canadian Folk-song, Folkdance and Handicraft Festival. The purpose of this festival is to indicate the value of the gifts brought to the Dominion by its various racial groups, of which about twenty will be represented. Besides the British, Irish, French-Canadian and Indian elements, there will be racial groups of "new Canadians" from Hungary, Czechoslovakia, Ukraine, Serbia, Roumania, Sweden, Iceland, Poland, Denmark, Norway, and Germany, each in gay native costume. This festival has been organized by John Murray Gibbon of Montreal, in cooperation with the Conservatory of Music of Regina College, and has the support of the Saskatchewan Government.

Ward Stephens Guest Conductor at Spartanburg Festival

Ward Stephens, conductor of the Mozart Festival in Harrisburg, Pa., has been asked to be the guest conductor at the Spartanburg Festival, for which George Barerre has been engaged as the regular conductor. Mr. Stephens will be the guest conductor for Walpurgis Night, when Mendelssohn's chorus for full orchestra, will be given on May 14 and 15. This immediately follows the Mozart Festival which will take place on May 9, 10 and 11.

N. A. of Organists Prize Winners

The National Association of Organists announces the names of the successful contestants for prizes of \$300 and

MAAZEL

PARIS TIMES: "The pianist's tone and tone coloring were remarkable. . . . This artist stands unique in his manner of interpreting Chopin."

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Music and the Movies

The Warner-Witmark Combine

Edwin Morris of Warner Bros., New York City, states that he will immediately establish thirty-eight branch offices from coast to coast for M. Witmark & Sons, music publishers, as a result of the firm's recent affiliation with Warner Bros. Pictures. It is expected that the Warner-Witmark stores will be the scene of great activity with the increasing popularity of film theme songs so extensively used in Warner Bros. Vitaphone productions. The leadership of M. Witmark & Sons remains as heretofore in the hands of Isadore, Julius P. and Jay Witmark. The Warners are to be represented in executive posts of responsibility by Lewis Warner, son of H. M. Warner, president of Warner Bros., and Edwin Morris, son of Sam E. Morris, vice-president of Warner Bros.

"Passionnement" Delightful

The Modern French Musical Comedy Company, now at the Jolson Theater, presented as its second offering a so-called musical comedy, "Passionnement" (Passionately), in three acts, book and lyrics by Maurice Hennequin and Albert Willemetz, and music by Andre Messager.

If only for the songs of Messager, especially "Passionnement," sung by M. Foix, this production is interesting material. It lacks the commonplace touch of Broadway's "high class vaudeville" seemingly so necessary to the American in the musical comedies he knows, and yet offers a worthy substitute if one wants a change. Here there is no chorus but the principals themselves make up for the loss or lack of that; they are surprisingly good, vocally, and their acting is on an equally high plane. Blase Broadway will find something a little bit different in Passionnement, but very much worth while.

The story opens aboard Wm. Stevenson's (Jose Daufy) yacht and the American multi-millionaire is enroute to France to inveigle Robt. Perceval (Geo. Foix) to sell to him the only property he has not yet gambled away—an estate in Colorado, U. S. A. The wealthy American smells oil and believes he can induce the Frenchman to sell it "cheap." Stevenson's wife, however, manages to go along, and, disguised, meets Perceval and—well things must work out happily and they do.

Mlle. Sonia Almy plays the dual role of Kitty, the wife, and the niece, and does them both charmingly. Hans Servatius is fine in the small bit he has to do as Le Barrois, the deceived husband; Ginia Barty is Julia; Jane De Poumayrac, Helene; Mado Thys, John; Hans Servatius, Andre Fadeuilhe, Harris, and Lucien Lorenzo as Auguste.

The Iron Mask

In The Iron Mask, now playing at the Rivoli Theater, Douglas Fairbanks finds perhaps the most perfect vehicle for the display of the unusual talents which have made him one of the most outstanding film stars of history. The heroic deeds of Athos, Porthos, Aramis and D'Artagnan are once more told to vitally interested audiences. So popular is this latest picture of Douglas Fairbanks that the Rivoli has seen few empty seats since the doings of these great heroes of old France came to Broadway.

The Iron Mask differs in one respect from its predecessor, The Three Musketeers. In it Douglas Fairbanks talks. Not a great deal, it is true, but enough to show why it was that he at one time was an idol of the speaking stage. It is too bad that the sound recording was not what it should be for so important a picture. Fairbanks' recitation at the beginning and later in the picture could have been much more distinct.

Douglas Fairbanks revels in the Dumas atmosphere. There is no actor living today who can leap from tree top to balcony—perform such amazing athletic feats—run through, with his sword, so many villains so gracefully as the famous

Doug. The Iron Mask is a fine picture—a real contribution to the film Hall of Fame. It abounds with comedy and with pathos. The plot is excellent and the supporting cast all that can be expected.

The Letter

Despite the weighty verdict of the Actors' Equity Association that Jeanne Eagles must not be seen on Broadway a whole season through, she has crept to the scene, and gives a stirring, vibrant, and intriguing performance of Maughan's heroine in the film version of The Letter, at the Criterion Theatre. The picture is remarkable in its realism, and there seems even a drone and uncanny stillness in many of its scenes. The endless strumming of native instruments, the tragedy of the story the letter tells, the piquant characterization of Miss Eagles, her well planned tempo, and the sudden sweep of emotion which brings her tragedy to its whirlwind close, all make it outstanding and unusual. Her voice registers well, and it is skillfully sharp and cold. The role is an unsympathetic one, and Miss Eagles keeps it at arm's length from her audience. It is a film worth more than passing notice.

The shorts which precede the Letter are entertaining, and why shouldn't they be, when all three have their individual star—Eddie Cantor, Lucille Webster and James Gleason, and Walter Huston.

Roxy Directs Inaugural Entertainment

S. L. Rothafel accepted the invitation extended by the Inaugural Committee to act as master of ceremonies at the official entertainment for inaugural visitors in Washington on the night of March 3 and March 4. The programs included artists of national reputation, and arrangements were made for the broadcasting of these two events from the Capitol on a radio network extending from coast to coast. Roxy was selected for this honor because of his pioneering activities in the field of radio and his civic activities during the past six years in the city of Washington. The distinction followed closely upon the heels of one recently conferred upon him by the American Legion. National Commander Paul V. McNutt appointed Roxy chairman of the National Radio Committee of this organization. The Legion will make use of the radio for the development of several important projects planned for 1929.

The Capitol

It is a surprise these days to go to a movie show and find that the picture is the best part of the fare; while the art of screening has gone ahead by strides, the subjects for pictures have become indeed scarce, which is the reason, we believe, for so many uninteresting pictures. But Alias Jimmy Valentine is an exception, and except for one spot where the story drags, it is an absorbing movie. It is a talking picture, in which one hears William Haines, Lionel Barrymore and Leila Hyams, after the story reaches white heat. Mr. Haines is good to look at if not always forceful as a crook, but he fits in well as the reformed bank clerk. Mr. Barrymore puts the shadow on anyone else who plays opposite him, no matter what part he essays, and one is peculiarly conscious that the scenes in which he figures have a wide margin of preference; they are vital and thoroughly convincing. But the picture as a whole is good; there are exciting episodes and much worth seeing.

The divertissement Novajo, accompanying the program, is not so interesting. An Indian subject with a modern background is incongruous, no matter how colorful it may be; there are spots in the scenes that are humorous and include a couple of good male voices, but the Chester Hale Girls offer little variety in their dancing and, as for the choral singing, the male chorus is by far the better. The two comic dancers are the highlight of the skit. The orchestra, under David Mendoza, gives a brilliant rendition of Chabrier's Espana.

Roxy

The Roxy Theater is celebrating its second anniversary this week, and, as a consequence, the bill is especially entertaining. Always on the alert to annex the services of worth-while artists, Mr. Rothafel recently secured Leonide Massine, said to be one of the greatest masters of the dance and a former member of the Diaghilev Ballet when it came to this country in 1916. This week the artist is making his first appearance at the Roxy in two features. With Patricia Bowman, that delightful little ballerina, he appears in Pas de Deux Classique and again in Hello Everybody. He is a valuable addition to the forces which combine to make Roxy bills among the best. In this feature Beatrice Belkin, young coloratura soprano, scores high with an Estelle Lieblich arrangement of The Blue Danube. She has a lovely voice and her singing of this popular number is warmly received. The Adler and Bradford Four perform daintily, while the entire company participates to make this feature entertaining. An unusual innovation is the Processional to the Light, with charming light and color effects. Of course there is the weekly newsreel and Movietone. In Speak Easy, a William Fox feature with movietone, the theater presents one of the best pictures seen in weeks. There is plenty of excitement and noise characteristic of a big city—and the picture holds one's interest, perhaps, too, because the cast is good.

The Strand

Warner Brothers' picture, My Man, with Fannie Brice, is in its second week at this theater.

Paramount

Last week the Paramount again offered an all-talking picture, starring Ruth Chatterton and a young urchin in The Dummy. Rubinoff, the conductor, presented as the big musical number, a "Rubinoff Rhapsody," reminiscent of his boyhood days in Russia (as the screen stated, though it was more redolent of Tchaikowsky, closing with an actual "lift" from the 1812 overture). Jesse Crawford gave his diverting organ fest, but without Mrs. Crawford. The wizard of the pipes hashed up the Martha overture, interpolating two fox trots, one of them, If I Had You, said to be the favorite of the Prince of Wales. The Prince can be our arbiter of jazz in future, as this tune is very ingratiating.

Last Concert of Musical Art Quartet

The Musical Art Quartet will give its sixth and last subscription concert at the John Golden Theatre on April 7.

AMUSEMENTS

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Music on the Air

PUBLIC SCHOOL SERIES

Sam Pickard has announced that a country-wide radio educational service for public schools will be inaugurated early in the fall. The service will be established in co-operation with the National Education Association and will be distributed over the Columbia chain. Mr. Pickard stated that progress in that direction had already been made when the inauguration of Hoover was relayed to the schools in Chicago and Toledo. "The National Radio Assembly will take up such subjects as history and civics as interpreted by noted men of the nation who are making history. Appreciation of music, talks on health and hygiene, discussions of art, literature and the drama are also to be included in the radio curriculum," said Mr. Pickard and he also emphasized the fact that the material which is to be offered to the schools must be of the highest possible calibre and accuracy, in which no element of advertising is to be injected.

We believe this to be an excellent plan, and we are of the opinion that this work is the result of the impetus given educational broadcasting by Walter Damrosch in his series of children's concerts. If Mr. Pickard's project is as productive of good results as has been the work of Mr. Damrosch, he will be accomplishing a mighty fine work.

ON TURNING THE DIAL

MARCH 4 to 10—The air was permeated with excitement on Monday: President-elect Herbert Hoover was being inaugurated into office and all those who were lucky enough to have their radios running all day claim that the details of the event were expertly relayed. In the evening, just before listening on to the Charity Ball, we heard Frances Alda on the General Motors hour; this was a popular program except for the Samoan Love Songs which Miss Alda interpreted with a contagious wildness. We hope that every lady in the country tuned in for the ball at Washington; hardly a gown was not undiscussed, not a detail of each dance unrelated . . . and the Indians were there aplenty, not to be outdone in color or design by their civilized friends.

Tuesday found our ears tuned in on Paul Whiteman and, earlier in the evening, on a Russian program by Genia Fornariova. The soprano's singing is pleasurable and she is always able to inject a tone of sincerity in whatever she does. Her concert was thrust between two commercial programs but, nevertheless, she was able to maintain a high point of interest.

On Wednesday a youthful trio, listed under the promising artists chosen by the NBC and National Music League, made their bow to the world at large; Donald McGill, Lillian Fuchs and Marie Montana were the chosen ones. Let it be remarked here that this series of concerts gave promise of much at the outset but has somewhat dwindled in interest; the fault lies somewhere, and it would be interesting to know just where it is.

And then the week dwindled down to the same routine: Palmolive hour, Maxwell hour, Clicquot Club hour, etc., ad infinitum, and were we to pass any comment on these we would simply tread the same ground we have gone over often before.

Before closing we would like to mention the beautiful singing of Kathryn Meisle on the Baldwin hour on Sunday; Miss Meisle has a contralto of luscious quality, backed by a wealth of emotion. She included among her selections the Una Voce Poco Fa, in contralto version, and we must acknowledge that it was the first time we had ever heard it done in its original form. In the early afternoon Marie Damrosch gave one of her regular American composers' concerts, and on this occasion works of Walter Damrosch were listed. Miss Damrosch has been rendering a fine service to the cause of American music and we should like to see her attempts given more time and prominence; it is an attraction which could be worked up to something of big appeal.

NOTES

The concert of the Friends of Music was postponed from March 9 to March 23.

The Dayton Westminster Choir will broadcast March 17 at 5:30. This is a choral organization which is representative and outstanding in the field of American choral music. It is soon to go on a European tour.

The prizes offered this season by Atwater Kent amount to \$25,000. MARGHERITA TIRINDELLI.

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THE DEVILS DANCE

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JOSEPH SZIGETI

who sailed on the S. S. Ile de France on March 1, after having completed a very interesting American tour. Among the places which the violinist visited were: Kansas City, Mo.; Chicago, Ill.; Indianapolis, Ind.; Omaha, Neb.; Sioux City, Ia.; Springfield, Mass., and Cincinnati, Ohio. The Times of Kansas City commented: "When an artist makes the Partita seem the lighthearted and bright music Bach meant it to be, he is a great man; this Szigeti did." In Chicago Mr. Szigeti was praised by the Daily News for "the emphasis that stirs one's blood, and a speed that makes one's nerves tingle." The Cincinnati Times Star called him "an inspired interpreter" and the Enquirer of that city thought he was "colossal." In fact one could quote indefinitely in terms of praise as to Szigeti's art, for everywhere there seems to be an agreeing opinion that he is a fine artist.



ARNOLDO LINDI,

(Translation): "To the great and good Maestra in token of gratitude and affection. (Signed) The pupil, Lindi. January 8, 1929"



AMHERST WEBBER (RIGHT) AND W. JOHN STONE-DOUGLAS (LEFT),

of the celebrated Webber-Douglas School of Singing in London, the pupils of which made an extraordinary showing at their last concert. In a well selected program of solos, duets and quartets, ending with the Valkyrie scene from Siegfried, the singers gave every evidence of excellent technical training, good musical understanding and artistic ideals, not to mention considerable dramatic ability. Above all, their complete self assurance spoke volumes for a solid, musical foundation.



KATHERINE GORIN,

pianist, who will give her New York recital at Town Hall on the evening of April 5. (Gabor Eder photo.)



GRACE LA RUE,

who broadcast over the radio on the Warner Brothers' Vitaphone Hour, Monday evening, February 18, on a coast-to-coast hook-up. Miss La Rue sang The Song I Love, a popular new number by De Sylva, Brown & Henderson, and she also presented to the public for the first time Love Is Heaven—Heaven Is Love, the latest composition by Leo Edwards, manager of the Recital-Song Department of DeSylva, Brown & Henderson. (Photo by Mitchell).



OLIVER STEWART,

tenor, who recently toured with the German Opera Company in addition to appearing as soloist at the Church-in-the-Forest Gardens, Forest Hills, L. I., and at the Central Church, New York. He is now fulfilling a number of concert engagements.



ALEXANDER SKLAREVSKI,

Russian pianist, who will give a recital over W.B.A.L., Baltimore, on the evening of April 10, in the series of Special Artist Recitals arranged exclusively for this station by Frederick R. Huber, director. Mr. Sklarevski is a member of the faculty of the Peabody Conservatory of Music in Baltimore. His musical education was received at the Imperial Conservatory in Petrograd; he later served on the faculty of the Imperial Conservatory at Saratov and was awarded the musical honor of being elected to the Council of Professors. He also is a graduate of the University of Petrograd with the degree of Doctor of Mathematics. Mr. Sklarevski has appeared extensively in concert, both in this country and abroad. This engagement marks his third appearance over the air, all of them having been over W.B.A.L.

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York.

Music Section at Cleveland

The Music Section in connection with the Department of Superintendence of the National Education Association met in Music Hall of the Cleveland Auditorium on February 25. Dr. Will Earhart of Pittsburgh presided and the program presented was based upon the subject "Is Music an Appropriate and Worthy Subject for Inclusion in College Preparatory Classes?" The speakers and topics follow:

"Values of Music Education in the Present Age," Walter Van Dyke Bingham, Director, Personnel Research Federa-

Let Us Be Sensible

For a first class "fizzle" and a real detriment to music in education we direct attention to the meeting of the music section of the Department of Superintendence held in Cleveland on February 25. In the first place, the meeting was dull and deadly. In the second place, it was sparsely attended, and in the third place nothing new was said; perhaps there is nothing new that can be said. Think of a meeting held primarily for the advancement of music in education—through the education of the superintendents, with no superintendents present, and held in the city of Cleveland, a musical city, without any music on the program.

The weighty discussions, delivered to about sixty members of the "old guard," seated in an auditorium that would seat three thousand people, revolved around the question, "Is music an appropriate and worthy subject for inclusion in college preparatory classes?" Well, is it? Music, the greatest of the Fine Arts, if it is not an appropriate subject we are all in the wrong profession. Why is it that always at these meetings there is so much talk about music and so little music to be heard?

To say the least, the sponsors of the Cleveland meeting missed the great point and a wonderful opportunity. If no greater interest can be created among the superintendents than was created at the Boston meeting last year, which was also a similar flat failure, and at the Cleveland meeting this year, let us be sensible and withdraw from the N. E. A. meeting and stick to our music conferences, which are many. There are five of them this year. What more do we need?

The desire on the part of a few musicians for representation in the National Education Association's meeting of superintendents has arisen, we believe, out of the Dallas meeting a year or so ago when a large orchestra of boys and girls of high school age played for the superintendents there assembled. After that meeting everyone went "batty" for a while; resolutions were drawn and the musicians at once began a campaign to dominate the superintendents. After the smoke had blown away and everyone had come down to earth, one prominent superintendent said to us: "How can they say that that orchestra was representative of the high school music in America? There were only three members of it that came from New York State and they had had lessons outside of school ever since they were little tots." There was no denying it, of course, so we tactfully changed the subject.

Let it not be understood that we are objecting to, or saying anything against, orchestral music in the high schools. Furthermore, we think the subject of music should be restored to the college entrance list. We are very much for it. Our only plea is that we do not get quite so carried away with "show" work, and with enthusiasm for conferences, and with talking about music instead of making it, that we repeat such a mistake as was made at Cleveland. Let us not attempt to "convert" superintendents and lead them down the "sawdust trail" of music education until they themselves show a little more enthusiasm for it. Let us not try to crowd into the picture. Let us be sensible.

tion, New York City: "The Place of Music in the High School Curriculum," William J. Bogan, Superintendent of Schools, Chicago, Ill.; "What Company Should Music Keep? Some Considerations as to the Appropriateness of Music in College and College Preparatory Courses," Will Grant Chambers, Dean of the School of Education, Pennsylvania State College, State College, Pa.; "The Answer Given by High Schools and Colleges: A Report of Present Practice as Disclosed by a Recent Survey," Peter W. Dykema, Professor of Music Education, Teachers College, Columbia University, New York City.

Superintendent Bogan of Chicago said: "The past decade has been a period of appraisal and revision of curriculums in every city of our land. Changes have been drastic. Courses have been improved beyond recognition, but the time schedule of subjects has been held sacred everywhere. The schedule of tradition has been maintained. 'What Knowledge is of most worth?' has been answered by 'The knowledge that our forefathers considered of most worth.' Hence when suggestions of readjustment of the time schedule were made, advocates of mathematics, history, English, Latin and modern languages presented a solid front in opposition to every attempt to adapt the schedule to new conditions. Hence music, which ought to be a fundamental element in the life of every citizen is quite generally looked upon as a founding on the doorstep of education.

"Music, to perform its function properly, should begin in the Kindergarten, continue through the grades, Junior High Schools, Senior High Schools and finally enter directly into the lives of adults. Chicago has adopted a slogan for its Music Department which expresses this idea: 'Music from the Kindergarten to the people.'"

Dean Will Grant Chambers of Penn State College spoke on "The Place of Music in the High School Curriculum" as follows:

"Music is entitled to a large place in the curriculum of both the college and the preparatory school. No other art has so completely possessed the field of human interest during the past quarter century as has music. The applications of science in the improvement of music instruments, the improvement in methods of music instruction, the development of new demands for music, have all combined to emphasize the importance of music in modern education.

"Music, or what purports to be music, is going on everywhere and always in our present life. If you turn on your radio you are certain to tune in on the voice of Firestone or 'There's a Rainbow Round My Shoulder.' In the public dining room music is as much an essential of the menu as the soup or the dessert. Whether the occasion be the celebration of the birth of a prince, the marriage of an heiress, the inauguration of a president, the parade of a striking labor union, or the funeral of a bootlegger, it demands equally the services of a band, an orchestra, a chorus, or an organ. How can one live efficiently, happily and significantly in our world without education in music? The college man without interests in the arts of our day is surely as pitiable an object in terms of culture as the Harvard graduate of a century ago who knew no Latin, if such a creature ever existed.

"Let those who will, continue the study of the ancient languages, literatures and philosophies, as means of culture, but the masses of those who seek preparation for life through a college course will find more to refine their taste, to direct their conversation into clean and worthy channels, to fill their leisure hours with wholesome, creative and enjoyable reflections, through the study, practice, and appreciation of the arts which are most prominent in the life of our day."

Northwest Music Supervisors' Conference, Spokane, Wash.

HEADQUARTERS, DAVENPORT HOTEL, APRIL 10 TO 12
All regular sessions will be held in the new Educational Department of the Methodist Church

PROGRAM

WEDNESDAY, APRIL 10

- 8:00 Registration: Lobby, Davenport Hotel.
- 9:30 Songs, Ethel M. Henson, soprano, Supervisor in the Seattle Public Schools.
- 9:40 Appointing of nominating committee; presentation of invitations for the 1931 meeting; announcements.
- 9:50 Demonstration lessons with Spokane school pupils by visiting supervisors.
- Chairman: Alice I. Howatt, Supervisor of Music, Yakima, Wash.
- Beginning Sight-Reading in Primary Grades.
- Helen Coy Boucher, Supervisor in the Seattle Public Schools.
- Beginning Part-Singing.
- Judith Mahan, Supervisor of Music, Boise, Idaho.
- Part-Singing in Upper Grades.
- Esther Jones, Supervisor of Music, Moscow, Idaho.
- Introducing Music to Upper Grade Pupils.
- Frances Dickey Newenham, head of Public School Music, University of Washington.
- Discussion.
- 12:30 Luncheon for conference members, served in the dining room of the Methodist Church.
- WEDNESDAY, P. M.
- Chairman: Ruth Durheim, Supervisor in the Seattle Public Schools
- 1:30 Music: All City Grade School Orchestra.
- John W. Dickinson, Director of Elementary School Orchestras in Spokane.
- 1:45 Voice training in the High School; its relation to school music in general.
- Robert R. Walsh, director of music, Franklin High School, Portland, Ore.
- High School Glee Clubs in Practice and Performance.
- Beulah Woodward, Supervisor of Music, Toppenish, Wash.
- 2:45 Music.
- 3:00 Address: Beauty in Music, by Charles Farnsworth.

- 4:00 Rehearsal of the Northwest High School Orchestra, open to active members of the Conference.
- 5:00 Visiting Exhibits.

THURSDAY, APRIL 11

- 8:00 Visiting exhibits.
- 9:00 Election of officers; voting on meeting place for 1931.
- 9:30 Junior High School program arranged and led by Frances Dickey Newenham, University of Washington.
- Junior High School Music.
- Rose Zimmerman, Director of Music, Everett, Wash.
- Boys' Glee Clubs in Junior High School.
- Helen Hall, Alexander Hamilton Intermediate School, Seattle, Wash.
- Junior High School Theory Courses.
- Roy Freeburg, University of Montana.
- Radio in Music Education.
- Alice Keith, Chairman of the Music Appreciation Committee of the National Conference, New York City.

THURSDAY, P. M.

- Chairman: Letha L. McClure, Director of Music, Seattle Public Schools.
- 1:30 Music—Spokane High Schools.
- 1:45 Exposition and Demonstration of Class Piano Teaching through Harmony Diagrams.
- Zay Rector Bevirt, San Francisco, Cal.
- Outlook for Orchestra Leaders in Public Schools.
- George F. McKay, University of Washington.
- Music.
- 3:15 Address—The Music Student in Europe.
- Karl Krueger, Conductor Seattle Symphony Orchestra.
- 4:00 Visiting Exhibits.
- 6:00 Specially arranged dinners.
- 8:15 Concert by the Northwest High School Orchestra at the Armory.
- Karl Krueger, conductor.

FRIDAY, APRIL 12

- Chairman: Anne Landsberry Beck, head of Public School Music, University of Oregon.
- 8:00 Visiting Exhibits.
- 9:00 Music.
- 9:15 Prognosis of Sight-Singing Ability.
- 9:30 Harold B. Smith, State Normal School, Bellingham, Wash.
- How Are We Helping Rural Schools.
- (Speakers to be announced.)
- Can Music Appreciation be taught?
- Franklin Dunham, Director Educational Department, Aeolian Co., New York.
- 11:30 Luncheon and Conference of new and retiring officers, directors, state chairmen and committee members and speakers.

Questions Answered

This "Question and Answer" Department is for Superintendents of Music who have questions to be answered or specific problems to be solved. All questions will be turned over to a specialist for an answer, which will appear in this column as soon as possible after being received.—The Editor.

Question: Which should receive the most emphasis in the music in schools—vocal or instrumental work?

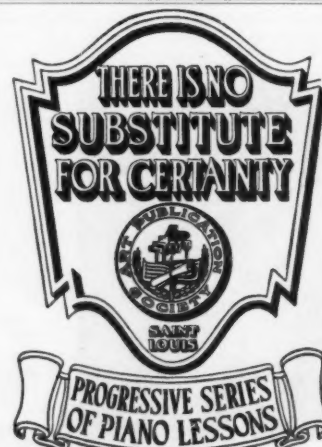
B. F. A.

Answer: Vocal by all means. Wagner said that "all true musicianship begins with singing." The trouble with many of our vocal instructors is that they are not as thorough as the instrumentalists. On the other hand, a band of sixty from a high school of two thousand will "make the welkin ring." How about the other eighteen hundred in the high school?

New Teaching

(M. Witmark & Sons, New York)

Ten choruses from the Messiah, in octavo form. These individual numbers are valuable where the director of music in high schools or for chorus does not wish to buy the entire work of the Messiah in order to secure the concerted numbers. Arranged and taken from the new edition recently published, all of the original re-arrangements being made by Richard Kountz. A splendid edition for high school music material.



REGISTERED

MUSIC IN THE SCHOOLS AND COLLEGES

General Notes

Alabama

Athens.—The following Chopin program was given in Athens College Chapel on February 21: Fantasia in C sharp minor and Waltz in G flat (Nelda Wernecke); Maiden's Wish (Frances Yearley); Nocturne in E flat and Preludes, op. 28 No. 6 and 7, for organ (Mr. Church); Nocturne in G and Ballade in G minor (Miss Wernecke). Compositions from 519 composers have been used since September, 1924. Bach was represented by 48 numbers; Chopin, 28; Beethoven and MacDowell, 19 each; Schubert, 16; Grieg, 15; Liszt and Mendelssohn, 13; and Tschaiakowsky, 11. Of the 132 American composers, MacDowell headed the list. 107 pianists, forty vocalists and thirteen organists have participated in the recitals.

Florida

Miami.—Mrs. Lou Told, Supervisor of Music in Dade County, Fla., sent out throughout the country annotated music appreciation notes in preparation for the student concert which was presented by the University of Miami Symphony Orchestra, under the direction of Arnold Volpe, on February 23, in the new Miami school auditorium. The following program was used: March Militaire, Schubert; Unfinished Symphony, first movement, Schubert; overture, William Tell, Rossini; To a Wild Rose, MacDowell; Narcissus, Nevin; From the Land of the Sky-Blue Water, Cadman; Didn't It Rain, Helen Flanagan; Nutcracker Suite, Tschaiakowsky; March, Arabian Dance, Russian Dance, Chinese Dance, Waltz of the Flowers; Stars and Stripes, Sousa.

Illinois

Bloomington.—Some three years ago the Presser Foundation of Philadelphia offered to Illinois Wesleyan University the sum of \$75,000 for the purpose of building a new Music Building. This gift was made with the understanding that an additional \$75,000 was to be raised by the University. In March of 1928, a short and intensive campaign was put on, and not only the additional \$75,000 was raised, but \$17,000 more to be used for furnishings in the new building. Immediately plans were perfected by the associates of Pillsbury, a local contracting firm. The cornerstone of this building was laid on January 22, with proper ceremonies. This building will be named Presser Hall, and will contain twenty-five studios, thirty-five practice rooms, several class rooms, one small recital hall, and one recital hall seating about 800.

During the past seven years, the music school has had a phenomenal growth, the enrollment having increased from 200 to about 800 in all departments. Of these over 150 are regularly enrolled college students working toward a bachelor of music degree. At present teaching is going on in three old residences near the campus, in Amie Chapel, in the Y. M. C. A. Hut, and in six studios downtown in the business district. The school of music has a university chorus, orchestra, band, several small ensemble organizations, an a cappella choir, a men's and women's glee club, a chorus made up of high school students, a children's orchestra, a children's band and an organ club.

Arthur E. Westbrook has for the past seven years been Dean of the school of music. He received his college and early musical training in Albion College, Albion, Mich., holding the degrees of A.B. and Bachelor of Music from that institution. Later Mr. Westbrook studied with teachers in Chicago, Boston and New York. Two years ago Dean Westbrook's Alma Mater conferred upon him the honorary degree of Doctor of Music. Dean Westbrook is director of the university chorus, a cappella choir, the Bloomington Philharmonic Chorus and orchestra.

Arnold L. Lovejoy is head of the voice department and director of the University Glee Club and the Chicago and Alton Railroad Male Chorus. Edmund B. Munger, the head of the piano department, is a graduate of Brown University. He studied with master teachers in America, and then spent four years in Berlin and two years in Vienna. William E. Kritch is head of the violin department, also director of the university orchestra, and is concertmaster of the Bloomington Philharmonic Orchestra. Bessie Louise Smith is head of the theory department and teacher of piano. Vera Pearl Kemp of the organ and ensemble departments studied in New England Conservatory of Music at Boston, in London, and in Cincinnati. Russell Harvey is head of the band and orchestral department. Mabel D. Orendorf is the director of the children's department in the school of music and is a teacher of piano and of piano normal methods. Alverda Rosel, head of the cello department, is a graduate of the Cincinnati Conservatory of Music. Other teachers in the school are: Mary E. Ross, Irma Tunks, Quentin Ulrey, Frank Jordan, Margaret Jane Candace, Lucille Condit, Ethel Gunn and George Anson.

Kansas

Newton.—Southwestern College Men's Glee Club was placed first in the third annual Intercollegiate Glee Club contest held on Friday night at the city auditorium in Newton. Emporia Teachers' Club was awarded second place, and Bethel College, third. The decision apparently met with the approval of the big crowd which filled the auditorium, although no club was particularly outstanding from the other clubs in presentation, as the work of all seven organizations was of high standard. Tolbert MacRae, Ames, Ia.; Donald M. Swarthout, University of Kansas, and Roy Wall, teacher of voice in Wichita, acted as judges.

The numbers were presented with a finesse that indicated many hours of practice under able direction. The number, To Arms, by Mauder, presented by Pittsburg, was a favorite number, and Southwestern probably won first place with the presentation of Reddick's arrangement of Swing Low, Sweet Chariot, which indicated an unusually delicate appreciation and development of expression and harmony. Bethel College, in the opinion of many in the audience, won her place on the rendition of the prize group song, Songs My Mother Taught Me, by Dvorak. The local group was outstanding in this number in holding to pitch and in distinct

enunciation. The various alumni in the audience stood as the song of their alma mater was sung.

The two club ensemble numbers at the beginning and the close of the program were splendidly given. Gerald Pearson, Bethel College Glee club reader, who has appeared often before Newton audiences, appeared in several numbers, which the audience readily appreciated. The clubs were directed as follows: Southwestern, by H. S. Dyer; Hays Teachers, by V. A. Christy; Sterling, by M. F. Rehig; Emporia Teachers, by F. A. Beach; Washburn, by Ira Pratt; Pittsburg Teachers, by Otto Booker; Bethel, by W. H. Hohmann.

Topeka.—The Kansas State Music Teachers' Association held its twenty-first annual convention here, February 7 and 8. The outline of the program follows: Round Tables for violin, piano, voice, organ, public school music; General Session; Music, a Civic Necessity, by Frank H. Beach, Emporia; The Place of Music in Public Schools, a paper read by A. J. Stout, Topeka; Problems in the Certification of Music Teachers, discussed by Louie Lesslie, Topeka; annual business meeting; concert by members of the K. S. M. T. A.; lecture recital by Ernest R. Kroeger, St. Louis; open discussion; a banquet at 6:30.

Ohio

Bowling Green.—The music department of the State Normal College "went on the air" for the first time on February 6, when the string quartet gave a program of chamber music and vocal solos over station WSPD in Toledo. This group, under the direction of Merrill C. McEwen, faculty member of the department, is composed of the following students: Conald Armstrong, first violin; Sidney Baron, second violin; Ellsworth Capen, cello, with Mr. McEwen playing the viola. Mr. Armstrong's splendid baritone voice was heard to good advantage during the broadcasting and also on the more formal program given by the quartet at Sylvania on February 8, where they were enthusiastically received. Kathryn M. Sams, soprano, was the assisting artist, with Marjorie Howe at the piano, and contributed a group of charming songs to the program.

Oklahoma

Oklahoma City.—The Oklahoma Education Association met at Oklahoma City on February 7, 8, and 9. The Music Section, which has grown to be very large, was well attended. The sessions were noteworthy and pertained largely to the school music problems of the State in which great interest has been developed.

The following items were included in the several programs: All State High School Band, conducted by E. M. Gambill of Tulsa, this combination also playing the accompaniments for the community singing which was led by George Oscar Bowen, director of music in the Tulsa Schools (Mr. Bowen also gave an address on Taking Music Seriously); How to Finance an Orchestra in the Public Schools, by H. Clay Fiske of Sand Springs, followed by music by the St. Cecilians from the Tulsa High School, and on the same program were Henry Turner Bailey of the Cleveland Art School and M. S. Pittman of Ypsilanti, Mich.

On February 8 the program was as follows: The Boy's Voice from the age of Six to Practical Maturity, by Mabel Spizy of Tulsa; The Problems of the Teacher's College, by Mr. Hardy of Alva; music by the Girls' Quartet of the University of Oklahoma, under the direction of Minneletha White; Is Music Participation on the Increase and Appreciation on the Increase? by C. B. Macklin, of the State Teachers' College at Edmond. A violin quartet, composed of Dorothy Rankin, Juanita Tallant, Thelma Moore, Wanda Pitney, with Mr. Macklin at the piano, played a composition (A Sonatina) composed by Mr. Macklin. An address, Music—An Educator, was given by Mrs. Eugene B. Lawson of Tulsa, second vice-president of the General Federation of Women's Clubs. The Nightingale in June, by Sanderson, was sung by Elbert Baldwin, boy soprano from Ponca City. Then followed The Music Program from the Superintendent's Standpoint, by Supt. John T. Hefley of Ponca City; Round Table Discussion, The Best Approach to Sight Singing, with Mr. Raven DeJarnett of Weatherford as the leader, and the program closed with singing by the Girls' Glee Club of Tulsa, George Oscar Bowen, director.

Vermont

Bellows Falls.—On February 1 the glee clubs of the high school here gave the operetta, The Yokohama Maids.

Music Educators of Note

FRANK E. PERCIVAL

who, since 1926, has been the director of music at Central State Teachers' College, Stevens Point, Wis.; he received his training in Ellsworth College, Oberlin Conservatory, Indiana College of Music, Mr. Percival was formerly on the voice faculty of the Toledo Conservatory of Music. His other activities have included the directorship of Public School Music at Sioux City, Iowa; Indianapolis, Ind.; and De Pauw School of Music. Mr. Percival was also supervisor of Music at Greencastle, Ind. By choice Mr. Percival has interested himself in the rural phase of Public School Music in which he is doing a splendid work.



This was directed by Mildred Scott, Supervisor of Music, who came to Bellows Falls this year.

Wisconsin

Stevens Point.—Stevens Point music lovers and college students of Central State Teachers' College were delighted by the superb concert given by Ralph Leopold in the college auditorium, February 11. Mr. Leopold can be termed a Wagner specialist and has done noteworthy work in arrangements and playing of Wagner transcriptions.

Milwaukee.—A musicale was presented by the Shorewood High School here under the direction of Lillian Couchman. The program was as follows: March of the Peasants, Von Weber, Minuet in E flat, Mozart (orchestra); Spanish Dance, Sarasate (violin solo); Polish Dance, Scharwenka, two piano duet, Patricia Sedgwick and Lawrence Banse; Viking Song, Coleridge Taylor (mixed chorus); Andante Cantabile, Tschaiakowsky, and Moment Musical, Schubert (string quartet—Jeanne Norris, Edwin La Fleur, Margaret Gile, Ivor McBeath); Elegy, Nollet (two piano duet, Sarah Louise Henderson and Mary Woodruff); Serenade Mexicaine, Cedrec W. Lemont, and Intermezzo, Bizet (orchestra); The Trees, Fearis (cantata for mixed chorus). The soloists were Gwenith Matthews, soprano, and Charles Renaud, tenor.

Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., THE MUSICAL COURIER.—The Editor.

Supervisor of Public School Music, and teacher of voice, piano and organ, desires a position in school. Course in Public School Music at MacPhail, Minneapolis, and American Conservatory, Chicago. Post-graduate work in voice. S. H. W. W., COURIER.

Experienced teacher of public school music, including string and wind classes, orchestra and band, harmonica band, glee clubs, and grade school music, desires position in a western city. Piano soloist, with ability on all orchestra and band instruments. R. B. 18, COURIER.

Graduate of four years' course in leading conservatory, public school music course, desires position as supervisor or assistant. No preference as to locality.

M. F. F., COURIER.
Graduate of College and Public School Music in leading conservatory desires position as Supervisor for September. Is pianist and soprano soloist. Can conduct choruses and teach voice. Three years' experience as Public School music teacher. Highest references. M. D. A., COURIER.



NIAGARA FALLS HIGH SCHOOLS ASSOCIATED MUSICAL CLUBS

made up of the Choral Club, Glee Club, and Symphony Orchestra, as they appeared in a recent all-Schubert program under the direction of H. A. Spencer, supervisor of music and conductor. The Symphony Orchestra was under the direction of W. A. Scotchmer. The choruses and conductors were as follows: Senior High School, H. A. Spencer, conductor; Central Junior High School, Jane E. Knapp, conductor; North Junior High School, Monica L. Holcomb, conductor; South Junior High School, Ann F. Hall, conductor; and Cayuga Drive School, Evershed School and Pacific Avenue School, under the direction of Catherine Lamberti, conductor. The orchestra has forty-five members and the combined chorus numbered 463.

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and all principal cities

**Music Notes From
Coast to Coast****Appleton, Wis.** The Schola Cantorum of Lawrence College, a mixed chorus of 250 voices, presented Handel's Messiah in Lawrence Memorial Chapel. The accompaniments were played by the Lawrence Conservatory Orchestra and the solo portions of the oratorio were sung by B. Fred Wise, tenor; Gertude Farrell, soprano; Helen Mueller, contralto; Carl McKee, bass. Dean Carl J. Waterman was the director.

Alexander Brailowsky, pianist, presented the third program of the Artist Series sponsored by Lawrence College Conservatory of Music. His consummate art brought him an ovation at the conclusion of the recital, and he graciously added four encores.

Jascha Heifetz gave a recital in Appleton under the auspices of the Lawrence Conservatory, which attracted a large audience of music-lovers of the Fox River Valley.

Andres Segovia, Spanish guitarist, presented one of his unique recitals, this attraction being the fourth number on the Artist Series and one of the most successful and enjoyable of the entire series.

LeVahn Maesch, organist of the First Congregational Church, gave a splendid recital of organ music on the new organ in the church. A large audience attended and Mr. Maesch gave much pleasure with a program of noted organ compositions.

Atlanta, Ga. A recent outstanding recital was that given by Katherine Wade-Smith, violinist. Miss Wade-Smith was accompanied in Atlanta and St. Petersburg by Lawrence Everhart, well-known Atlanta pianist, and one of the South's brilliant young artists.

Doris Niles and her delightful ballet gave a program which more than fulfilled all expectations. This charming American dancer may well be acclaimed a rare artist, to have aroused the enthusiasm of an erstwhile conservative audience to such a pitch as to have brought forth cheers and stamping in response to her captivating Espana Cani which she was forced to repeat. She might well have continued all night if the pleasure of the audience had been consulted.

The Flonzaley Quartet in its farewell visit to this city, gave a most beautiful and inspired program and it is with deep regret that we witness the passing of this beloved organization from the list of yearly visitors to Atlanta.

The Atlanta Music Club is doing splendid work, in the monthly Forum Series, and its programs are always a delightful contribution to the musical activities of the city. The most recent of these was a French program given by Mabelle S. Wall, assisted by several local artists who were heard to delightful advantage in a well chosen and varied program. Mrs. Wall read a paper on Music of France, and those taking part in the musical program were as follows: Eda Bartholemew, pianist; Ruth Dabney Smith, pianist; Minna Hecker, soprano; George F. Lindner, violinist, and Irene Leftwich, accompanist. G. E. S.

Buffalo, N. Y. The large congregation attending the vesper service of the First Presbyterian Church was afforded a rare treat recently in the visit of the Kedroff Quartet, which presented a beautiful program of sacred music of Russian composers. The organist and choir director of the church, Mrs. Charles T. Wallace, added to the artistry of the occasion by her organ solos.

The third Monday morning musicale given by Mary Ward Prentiss, contralto, and Eva Rautenberg, pianist, in the Twentieth Century Colonial ballroom, was of especial interest, comprising as it did some of the favorite German lieder, the rendition giving much pleasure in combination with educational value, Mrs. Prentiss' happy remarks adding to the occasion.

The Rubinstein Chorus of women's voices, of which R. Leon Trick is the efficient conductor, gave the first concert of the season in Hutchinson High School auditorium before a large audience. The women's voices were especially lovely in the Snow Song (Foster), which was repeated by request, and the contrasting Slave's Dream (Choral Ballad—Matthews). The assisting artist, Christopher Hayes (tenor, former Buffalonian) delighted with his finished artistry and pleasing personality in his groups of varied selections. He was cordially received and in response to insistent applause granted several encores. Mr. Trick's musicianly accompaniments for the soloist, Maurice Nicholson at the piano for the chorus, and Helen Townsend at the organ, contributed their share to the success of the performance.

A delightful bridge luncheon was given by the Choral Club at the Park Lane, with Mrs. Joseph Clevenghouse, the newly elected president, and Mrs. James Disher, chairman, in charge. Announcement was made of the plans for the April concert when Hans Barth, pianist, will be the assisting artist, giving a Period Concert.

The Chromatic Club presented two guest artists in highly interesting and satisfactory recitals in the Lafayette Hotel ballroom. Much credit is due the chairmen for their selection of these exceptional performers. Yelly D'Aranyi, Hungarian violinist, deepened the fine impression she made upon her audience last season, fairly sweeping all before her upon this reappearance. In Amy Carey Fisher, pianist, a member of the club, she had a worthy associate. In the Franck Sonata and Bach Concerto, as well as the shorter numbers, the ensemble was exceptionally fine, Mrs. Fisher's admirable piano work delighting the audience of musicians, the violinist according her a large share in the honors.

Bruce Simonds, a newcomer to Buffalo, showed himself to be a pianist extraordinary, with beautiful touch and tone color, technique and interpretation. His entire program was a treat. Bach, Franck, Chopin, Faure, Debussy, Albeniz and Castelnuovo-Tedesco were the composers represented, encores by Suk and Chopin, and a repetition of the Gitanerias (Lecuona) comprised the delightful program which was rapturously applauded by the discriminating audience.

The various affairs in connection with the exhibition in this city of the Wagner piano given him by musicians of Bayreuth and upon which he composed Parsifal, were most enjoyable and well attended. Frank N. Farrar, of the Denton, Cottier & Daniels firm, gave a talk on Wagner's life

and his music, adding to the enjoyment of these occasions, and Phillip Gordon, pianist, of New York, Duo-Art recording artist, collaborated both with solos and the Wagner rolls.

The second annual service of the Buffalo Chapter, American Guild of Organists, was held in the Church of the Ascension, Edna Springborn and William Benbow, the combined choirs of the Delaware Avenue Baptist, North Presbyterian, Westminster Presbyterian churches, and the adult members of Ascension, participating. Miss Springborn's solo numbers of Tschaikowsky and James H. Rogers evidenced sincere musicianship and technical ability to a marked degree. Mr. Benbow's interesting informal remarks upon the Bach Choral Prelude, Come Holy Spirit, added greatly to the enjoyment of his excellent interpretation of the beautifully played work.

A. A. Van de Mark presented the well known Guido Chorus in a concert in Elmwood Music Hall, with Richard Bonelli, baritone of the Chicago Civic Opera Company, as soloist. Isaac Van Grove was accompanist for Mr. Bonelli and Lanson Demming for the chorus. (Confliction of engagements prevented the writer's attendance at the Society of Ancient Instruments concert, under the auspices of the Buffalo Symphony Society occurring the same evening). The many merits of the Guido Chorus' vocal work under the direction of Seth Clark have been recorded frequently in these columns. Richard Bonelli made an excellent impression, pleasing the audience so greatly that double and triple encores were insisted upon and graciously granted.

Margaret J. Ferguson, director of music at Neighborhood House, arranged a delightful program, the participants being Katherine La Sheck, contralto; Jan P. Wolanek, violinist; Beth Bowman Wolanek and Margaret J. Ferguson, pianists.

Olive Wesley, violinist, participated as soloist and composer in the Philathea Chinese Evening in the First Baptist Church, Mrs. H. C. Fulton, accompanist; also playing for the Women's Association of the Plymouth M. E. Church and at a reception of the Erie County Rekkah District, I.O.O.F. Many of Miss Wesley's pupils have been playing in various entertainments during the season.

Dorothy Hobbie Coats, contralto, has filled many engagements recently, among them the following: D. A. R. meeting; banquet for Lady Mary Heath, English aviatrix; a number of engagements at the Consistory; Six-twenty-nine Club; banquet of the Convention of Interior Decorators at the Hotel Statler, and a joint recital with Sidney Carlson, tenor at the Consistory in Jamestown. L. H. M.

Cleveland, Ohio. Yehudi Menuhin played a return engagement at the New Music Hall, due to the demand of disappointed music lovers who were unable to get in to his concerts with the Cleveland Orchestra. As was to be expected, Yehudi packed the hall for his third appearance, in which he was presented by Adella Prentiss Hughes, manager of the Cleveland Orchestra, and played an ambitious program in his customary finished and mature manner. He began with the Vivaldi-Franco concerto in G minor, and continued with the Beethoven Romance in F major, the Adagio from the G major concerto by Mozart, Sarabande et Tambourin by LeClair, Wieniawski's concerto in F sharp minor, Ernest Bloch's Yom Kippur melody, Abodah, also the Spohr-Persinger Rondo and I Palpiti by Paganini.

An interesting and unusual undertaking was the program of Jewish church music sung by the choir of the Ansel Road Temple at the Museum of Art. Programs by choirs of the Roman Catholic Church, the Russian Orthodox Church and the Protestant Church have been given here in the museum plan to allow patrons to hear the sacred music of all religions. Paul Allen Beymer, organist and choirmaster at the Temple, played the organ accompaniments for the singing of the traditional and modern music, which included two numbers by James H. Rogers of Cleveland—Michomocho and Adon Alom.

The manuscript section of the Fortnightly Musical Club
(Continued on page 49)**Carmela Ponselle**

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Music Notes From Coast to Coast

(Continued from page 48)

put on the third evening concert of the club's season, this one at the Old Stone Church. George Whitfield Andrews, of the Oberlin Conservatory of Music, whose Organ Sonata in E flat and Intermezzo were performed, was the guest of honor. Cleveland composers represented on the program were Charles V. Rychlik, whose string quartet, op. 11, was played by Herman Rosen, Gordon Groth, James Johnston, and John Trombini; Parker Bailey, whose Sing O Christ the Interpreter was sung by Jean Webster Erisman, and Clarence S. Metcalf, who was represented by his chorus, Israel Mourns Her Lost Splendor.

Marie Simmelink Kraft, contralto, and Gertrude Henneman, pianist, were soloists at the fifth monthly recital given at Ampico Hall. Mrs. Kraft sang one of her programs of rare artistic merit, including Schumann's Dedication, Strauss' Devotion, J'ai pleure en reve by Hue, The Odisque by Carpenter, Hagemen's At the Well, and several others. Mrs. Henneman played a piano group consisting of Cyril Scott's Lento, Poldini's Waltz Prelude, Romance by La Forge and Rachmaninoff's Polichinelle.

Other affairs of interest recently were Beryl Rubinstein's piano recital at the Clifton Club; the pupil recital presented by Mary Lisa Hutchins; the performance of Alfred Gaul's cantata, Ruth, by the Lakewood Congregational Church chorus; the John Adams High School String Quartet, playing at the Deans of Women Convention at Hotel Statler.

E. C.

Detroit, Mich. The eleventh pair of subscription concerts of the Detroit Symphony Orchestra, at Orchestra Hall, opened with Tchaikowsky's beautiful Andante Cantabile, played by the strings under the direction of Victor Kolar in memory of the late William H. Murphy, president of the Symphony Society, whose vacant box spoke eloquently of the passing of one who had done so much to shape the history of the orchestra. When Mr. Kolar left the stage his place was taken by Bernardino Molinari, guest conductor. He had prepared a program of interesting contrasts ranging from the classic to the modern. The first part consisted of La Primavera by Vivaldi and the Haydn Symphony in G major. At its close he was recalled many times to acknowledge the applause which he insisted the orchestra should share with him. The second part opened with the Prelude to Chowantchina, by Moussorgsky, and the Scherzo from Midsummer Night's Dream by Mendelssohn, and closed with The Pines of Rome by Respighi. Seldom has Orchestra Hall witnessed more tumultuous enthusiasm than was evoked by this number.

The twelfth pair of concerts, given a fortnight later, presented Georges Enesco in the threefold role of conductor, soloist and composer. Mr. Enesco conducted the Tragic Overture of Brahms and the tone poem, Thus Spake Zarathustra by Richard Strauss, giving them a clear and authoritative reading that interested and pleased, as the recalls plainly signified. He then played Poeme by Chausson for violin and orchestra, Victor Kolar conducting. His tone was warm and vibrant and the beauty of the "poem" was expressed by emotional and artistic interpretation. His second Suite followed and again he resumed the baton. The Suite consists of short numbers of a folk song nature with some unusual orchestrations.

The Sunday afternoon concerts of the Symphony can no longer be classed as popular concerts for they have attained a higher status. For the program of February 3, Victor Kolar conducted and Joseph Gorner of the first violin section was the soloist. The program consisted of the Overture to Euryanthe (Weber) and the Haydn London Symphony. Mr. Gorner played Tchaikowsky's Canzonetta and Finale from the Concerto in D major and was warmly received and acclaimed. The program closed with the Gliere Symphonic Poem, The Sirens. The program of February 10, included the Overture to Coriolanus (Beethoven) and the Eighth Symphony in F major (Beethoven), Suite No. 2 from Carmen (Bizet) and the waltz, Wine, Women and Song, by Strauss. Victor Kolar conducted. Fred Paine closed the program, which was wise, for when Mr. Paine plays the xylophone much time is consumed in providing the demanded encores. His scheduled number was the Overture to Masaniello by Auber. February 17 brought Mabelle Rhead, pianist, as soloist. Mrs. Rhead is from the University School of Music at Ann Arbor. She played the Second Concerto in G minor, op. 22, by Saint-Saens, and her work was warmly applauded. The orchestral numbers were the overture to The Secret of Suzanne, by Wolf-Ferrari, and the Symphonica Domestica by Strauss. Victor Kolar conducted and was especially commended for his reading of the Strauss

work. February 24, Horace Alwyne, English pianist, was the soloist, playing the Liszt First Concerto in E flat. This familiar number was played with a singing tone which especially emphasized the themes in the concerto. His work pleased the audience mightily. The program opened with the Overture to Ruy Blas by Mendelssohn. The remainder of the orchestral program was devoted to excerpts from the Wagner operas. The Entrance of the Gods Into Valhalla, Siegfried's Rhine Journey, the Prize Song, and the Farewell and Magic Fire Music. The numbers were beautifully rendered, Mr. Scholnik's work in the Prize Song being very delightful. Victor Kolar conducted.

February 6, Fritz Reiner conducted his orchestra at the Masonic Temple. It was an unqualified success for the conductor.

A brief visit on February 15, 16 and 17, from the Chicago Opera, with a galaxy of stars, proved delightful. Faust, Lohengrin, Thais and Norma were given at the Masonic Auditorium to splendid houses.

February 25, Jascha Heifetz gave a recital at the Masonic Auditorium which was crowded to its capacity. A taxing program was offered with flawless technic and fine interpretation.

Guy Filkins gave an informal organ recital in the auditorium of the Central Methodist Church. His program included Concert Overture, Faulkes; Serenade, Rachmaninoff; Three Mountain Sketches, Clokey; Marche Religieuse, Guilmant; Canzonetta, d'Ambrosio; Dedication, Deems Taylor.



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lor; Rhapsody, Silver. His program of February 17 was devoted to famous songs of United States history.

James H. Rogers of Cleveland was the guest of the Guild of Organists, February 24. He presented a recital in the auditorium of the Art Museum, and was entertained at luncheon at the Twentieth Century Club, by the Tuesday Musicals. Dr. York and Mr. Rogers both spoke briefly.

Georges Enesco was guest of honor at a reception and tea at the Detroit Federation of Women's Clubs, given by the Woman's Auxiliary of the Detroit Symphony Society. A short program was offered by a trio from the Symphony, and Allan Farnham, the youngest member of the first violin section of the orchestra, played a group of modern piano compositions and proved himself a fine pianist. J. M. S.

Los Angeles, Cal. The Woman's Symphony Orchestra, under the direction of Henry Schoenfeld, gave its first concert of the season at the Philharmonic Auditorium, with John Parrish, tenor, as soloist. This unique organization, which is almost a quarter of a century old, was organized to give women musicians orchestral training and the opportunity to play the bigger orchestral works, which at that time was seldom given to their sex. It consists of professional musicians and amateurs working to that end. The last concert showed the careful training given them by the veteran conductor. Mozart's symphony in G minor opened the program, and was given a colorful reading. Schoenfeld was recalled again and again. The second offering was a group of smaller numbers which included a new work by Schoenfeld, Meditation, receiving its first public presentation and played from manuscript. It was written with the sound musicianship which marks his compositions, and is very beautiful thematically and in its orchestration. It was given a warm reception. Schubert's overture, Alfonso and Estrella, closed the program. Mr. Parrish sang two groups; his voice was of unusually sweet quality, true to pitch, showing both technical and interpretative training. His stage presence is dignified and pleasing and his readings sincere. He made an instantaneous success.

The Los Angeles Chapter of Pro Musica presented Arthur Honneger in a program of his own compositions, assisted by his wife, Andree Vaurabourg, pianist, and Cobina Wright, soprano, and the Musart Quartet.

Reinold Werrenrath, baritone, appeared at the Philharmonic Auditorium under the management of Ruth Cowan. His program ranged through Handel, Mozart, Wolf, Brahms, Marx, Franz and Verdi, in the first half, and the last half to songs of popular appeal which he has made notable. He had a big house which was delighted with his work and demanded many encores. Nino Herschel was a most efficient accompanist.

L. E. Behymer presented John Ardizoni, baritone, and his pupil, Violetta Glorioso, soprano, in joint recital at the Philharmonic Auditorium before a large audience.

Lea Luboshutz, of the violin department of the Curtis School of Music, is filling a series of concerts on the coast.

The management of the Hollywood Bowl summer concerts announces that the guest conductors for the coming season will be confined to three or four. So far Eugene Goossens has been engaged for a four weeks' season but nothing definite is known of the others although rumor mentions Molinari, Hertz and Bruno Walter.

Sigrid Schneevoigt, pianist, and wife of Georg Schneevoigt, conductor of the Philharmonic Orchestra, sailed for Europe on March 5.

B. L. H.

San Francisco, Cal. Judging from the spontaneous greeting accorded Geraldine Farrar when she appeared on the stage of the Curran Theater, there can be no question as to her popularity with the San Francisco public. Under the management of Frank W. Healy, Miss Farrar gave her first recital here in several seasons.

The Musicians' Club of San Francisco, the purpose of which is to create the spirit of good fellowship among the artists and musicians of this community, entertained at a delightful dinner in the Italian Room of the Hotel St. Francis, complimenting a number of distinguished artists who are visiting here. Alfred Hertz, president of the club, introduced the guests of honor that included Margaret Matzenauer, Arthur Honegger, and Mrs. Honegger, Reinold Werrenrath and Mrs. Werrenrath, and Irme Weisshaus.

As large an audience as Scottish Rite Auditorium could accommodate accorded an enthusiastic welcome to the London String Quartet which appeared in the Wolfsohn Artists Series. Only the highest praise must be bestowed upon the ensemble for the smooth, full, excellently blended and balanced tone and scholarly musicianship displayed throughout the program. The four gentlemen from London played Tchaikowsky's D major Quartet, op. 11, an excellent vehicle for the exhibition of their notable merit, but they were at their best in the lovely slow movement of Debussy's G minor quartet. Better playing could scarcely be asked for; it was charged with imagination and altogether gracefully turned. The Londoners always sprinkle their program with numbers of a bright character, and on this occasion their selections were Peter Pan's Glad Heart by Walford Davies and the same composer's Lullaby, Haydn's dainty, Serenade, Percy Grainger's Molly on the Shore and the Londonderry Air.

Mrs. George T. Cameron, one of San Francisco's most prominent patronesses of art, gave a musicale and tea in honor of Arthur Honegger. Two selections from his King David were sung by Mina Hager, contralto, with the composer at the piano. Miss Hager also sang compositions by Leo Sowerby, Morley, Attey, Dowland, and a most interesting group of songs by John Alden Carpenter. Miss Hager and Mr. Honegger were heartily greeted by a distinguished audience.

The second concert of the season given under the auspices of the Pro Musica Society in the Gold Ballroom of the Fairmont Hotel was one to rejoice the hearts of all lovers of modernistic music. The participants were Arthur Honegger, assisted by Mme. Honegger, pianist; Cobina Wright, soprano, and Michel Penha, cellist.

Reinold Werrenrath, beloved in concert halls the country wide, attracted a large audience in Scottish Rite Hall when he appeared there in recital in the Wolfsohn Artists Series. The baritone's voice was at its best, clear, full and fluent. He interpreted a program that offered many new and interesting songs as well as a number of favorites with rare intelligence, bringing to each composer exactly the proper variation of tone and sentiment and phrasing always with exquisite taste. Mr. Werrenrath's enunciation, too, was a constant joy. There was sincere and plentiful applause from his enthusiastic admirers. Charles Hart, who accompanied the singer, deserves special mention for his support.

Unusual interest was manifested in the first San Francisco performance of Herman Gens's Tragic Overture, which Alfred Hertz introduced at the seventh popular concert of the San Francisco Symphony Orchestra. Gens is one of San Francisco's foremost musicians. After hearing the overture one can easily understand why it created so profound an impression upon European critics and those of New York for it is a scholarly composition, full of originality and individuality, written to a strict program, skillfully constructed and most effectively orchestrated. Mr. Hertz prepared the performance with care and conducted it with zeal. Gens was present to witness its first production here and was accorded a genuine personal ovation.

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A Visit With Moissaye Boguslawski

It is a rare privilege to hear a master at work. The concert hall gives us the finished program, but to listen to the steps by which all this came to be is not always possible or allowable. If it were, many a student would be benefited immeasurably; witnessing the patience of an artist in small matters would make him compare his own hasty jumble with the exquisite phrases of the master. Many great players have written carefully worded articles for musical magazines about their methods of practicing, but it remained for Moissaye Boguslawski to give a practical demonstration of how he achieved the wonderful mastery of technic with which he is endowed, when an eavesdropper stood outside his door not long ago. Over and over he was playing the same passage, very, very softly, then in dotted time and then staccato. Delightfully simple the phrases seemed beneath his fingers, but still he worked on.

A little later the opportunity presented itself to ask Mr. Boguslawski why he practised as he did; and instead of being bored by the question he explained with enthusiasm: "Technical problems, if they may be called so, are made flexible by treating them in many ways. Technic is a misquoted word—what is meant is complete range of keyboard manipulation, tonal coloring and atmosphere or interpretation. The digital mastery of the keyboard might be compared to the case of the terpsichorean, who endeavors daily to keep the toe muscles at equal balance. Every movement calculated to be poetical is measured off at certain angles of space. I follow the same process in training the fingers daily to know the distance cast by the respective composers in their harmonic and contrapuntal inventions, known as individuality in composition. I develop left hand technic for the same reason that the orchestral conductor expects as good second violins and violas as he does firsts. My left hand plays as important a part in piano playing as does my right hand."

In reply to the question as to what he meant by interpreting a composition, he quickly replied: "To give it the sense of tonal beauty." Mention was made of the stories about the Moonlight sonata and Chopin's Raindrop prelude and he laughed heartily, asking: "Can you illustrate musically a hot bowl of soup on a cold day?" Serious in a moment, however, he added "We do come upon a few things that have been inspired by—scenery, for instance. In the Swiss Pilgrimage Liszt sees the chapel of William Tell, and we get the coloring in the opening choral melody, or in the second number, Au lac de Wallenstadt, which opens with a very distinct barcarolle accompaniment. In the third number, the pastorale is suggested by a peasants dance, and in the Spring, the fourth number, only a very contradictory person would deny the cascade effect. Yet it never occurs mentally to the performer of these whether the name of the composition implies a marine or a landscape."

A little chat with a musician in the quiet of his studio reveals many things, and not the least of the pleasure of this visit was the charm and simplicity with which Mr. Boguslawski talked of his art. His enthusiastic audiences know Mr. Boguslawski the artist, but a smaller group know that the quality of his work which charms comes from the sincerity of the manhood upon which that is based. Loyalty to his friends, kindness and generosity to his pupils, and a musicianship which is broadened by a humanity that makes him interested in life's big problems—these are a few of the attributes that endear him to the friends that know him as man as well as musician. E. K.

January a Record Month for Juilliard School

January was a record month for the Juilliard Graduate School of Music, with 115 appearances by members of the faculty and student body. All fields of musical endeavor were represented, the list including singers, pianists, violinists, cellists, orchestra conductors and composers, and the events being important concerts, operatic appearances, joint-recitals, orchestral engagements and lectures throughout the United States and Europe. One of the most interesting of these was the group of four Saturday lectures on Wagner's Ring of the Nibelungen, given by Ernest Hutcheson, eminent pianist and dean of the Juilliard Graduate School, who explained the cycle to the entire student body of the school, illustrating it at the piano.

Barre Hill Engaged for Festivals

Barre Hill has been engaged for the North Shore Festival at Evanston, Ill., May 27 to June 1, and for the Ann Arbor (Mich.) May Festival, May 20 to 24. These with the baritone's engagement at the St. Joseph County Festival at Centerville, Mich., in May, make three important festival engagements inside of two weeks.

Among the box holders for the forthcoming annual Chicago recital of Barre Hill are Mrs. Rockefeller McCormick, Mrs. Leeds Mitchell, Mrs. Rose Eisendrath, Mrs. Marco Ancrognua, and blocks of seats have been taken by Mrs. Edwin De Camp of Riverside, Mort Singer, Mme. Lucie Lemox, Mrs. Clarence B. Cardy of Beverly Hills, and others.

Hope Hampton as a Screen "Manon"

Hope Hampton is to make her debut on the talking picture screen as Manon in the fourth act of Massenet's opera of that name. This number forms one of the most pretentious acts that have been made at Warner Brothers' Vitaphone studios in Brooklyn. In it there is a chorus of fifty and a well balanced symphony orchestra. All of the facilities of the Brooklyn studio, which is said to represent the last word in talking picture equipment, were brought into use in the filming of this number.

Tribute for Bruce Simonds

Annie Friedberg is in receipt of the following letter written by Ruth Bracher, of Western College, Oxford, Ohio, in recognition of Bruce Simonds' success there in concert: "The concert, Saturday night (February 16), was delightful. This is the third time we have had Mr. Simonds, and his success is greater each time. I congratulate you upon having him as one of your artists."

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Foreign News in Brief

TWO OPERAS BY KLEMPERER

BERLIN.—Otto Klemperer has written the text and music to two short operas which he has named *Allegro* and *Andante*, and *Waltz*, *Onestep* and *Andante*, respectively. T.

FIRST BRUCKNER FESTIVAL FOR NOVEMBER

BERLIN.—What is said to be the first Bruckner festival will be held in Karlsruhe next autumn from November 3-19. The musical forces of this city will combine with those of Freiburg for the purpose of performing the composer's most important works. T.

NEW DIRECTOR FOR FLORENCE CONSERVATORY

ROME.—Guido Guerrini, a former pupil of Busoni, has been appointed director of the Conservatory Luigi Cherubini at Florence. D. P.

COLOGNE'S ATTRACTIVE EASTER OPERA FESTIVAL

COLOGNE.—Cologne is offering a special attraction to English music lovers for the Easter holidays. It is no less than an opera festival during the course of which fifteen different works will be given, and as Cologne is famous for its operatic productions there is little doubt that the performances will attract many visitors. Max Hofmüller, the intendant, is also a producer and will stage *Die Meistersinger*, which opens the festival, and *Tristan and Isolde*, announced for the twelfth.

Eugen Szenkar and Hanns Strohbach, the leading conductor and scenic artist respectively, attracted great attention seven years ago at the Volksoper in Berlin, where their excellent progressive work made their departure for Cologne particularly regretted. Strohbach, who is also his own stage manager, will produce *The Marriage of Figaro*, April 5, Rabaud's *Marouf*, Monteverdi's *Orfeo*, Pergolesi's *La Serva Padrona*, Debussy's *Pelleas and Melisande*, and Beethoven's *Fidelio* on April 8, 9, 19, and 11, respectively. All these operas, as well as the *Meistersinger* and *Tristan*, mentioned above, Wolf-Ferrari's *Sly* (13th), Strauss' *Rosenkavalier* (14th) and Handel's *Julius Caesar* (6th) will be conducted by Szenkar. Strohbach will also produce Hindemith's *Cardillac* on the 4th; it will be conducted by Jalowitz.

The other operas to be performed are *The Huguenots* on the 2nd; *Rienzi* on the 3rd; and *Parsifal* on the 7th. T.

SALZBURG MOZART CONSERVATORY HAS INTERNATIONAL SUMMER COURSE

SALZBURG.—The American Minister in Vienna, Mr. Washburn, together with Franz Schalk and Bruno Walter, head the honorary committee for an International Conductors' Course to be held at the Mozarteum Conservatory, Salzburg, during the months of July and August of this year. Paul Granger and Professor Bernhard Baumgartner are the heads of the enterprise, and a specially engaged orchestra will be at the disposal of the pupils. B.

NEW BEETHOVEN MEMORIAL IN VIENNA

VIENNA.—A memorial tablet has been affixed to the house, 3 Auersperg Strasse, where Beethoven lived during the winter of 1819-20 and worked on the *Missa Solemnis*. Beethoven moved to this quarter to be near his beloved nephew, Karl, who was then at a boarding school in Josefstadt Strasse. P. B.

OLSZEWSKA SUE BY AUSTRIAN GOVERNMENT

VIENNA.—Maria Olszewska, the Vienna Opera's star contralto who is now in America, has been sued by the Austrian authorities, on behalf of the Vienna Staatsoper, for the fulfillment of her present contract which runs until 1933 and which she abandoned for her American engagements when the Staatsoper refused her leave to go to Chicago. The case has been adjourned pending the return of the diva to Vienna. A big welcome concert is being arranged for her return in April. P. B.

A MONUMENT FOR A FAMOUS FOLKSONG

SALZBURG.—A monument has been unveiled, in the Catholic church of Neu Oberndorf, near Salzburg, in honor of Gruber and Mohr, the composer and librettist, respectively, of the song, *Silent Night, Holy Night*, which is one of the world's most popular folk songs. At the ceremony the song was sung by Felix Gruber, grandson of the composer, to the accompaniment of the same guitar which his grandfather had employed when composing the song 110 years ago. B.

DOHNANYI'S NEW OPERA A SUCCESS IN BUDAPEST

BUDAPEST.—Erno Dohnanyi's new opera, *The Tenor*, has had its first public performance at the Royal Opera here: The music was found to be of fine workmanship, but somewhat lacking in invention. The great success of the premiere was due partly to the presence of the idolized author and to a perfect performance. P.

REVIVAL OF FLYING DUTCHMAN FOR MUNICH FESTIVAL

MUNICH.—Wagner's *Flying Dutchman*, which has not been given here for years, will be produced in an entirely new setting during the festival months next summer. N.

TWO NEW ITALIAN COMPETITIONS

ROME.—Two competitions are now open for settings to words of Roberto Pellissier; one for piano and voice, the other for piano, voice and violin. Works are to be sent in to the Pellissier establishments, Largo Polveriera 20, Rome, during the month of March, 1929. D. P.

Giorni Work to Be Performed by Chamber Music Society

A manuscript work by Aurelio Giorni, composer-pianist, will be given its premiere performance by the New York Chamber Music Society, Carolyn Beebe, founder, at the final concert of this season's series of Sunday salons at the Hotel Plaza, New York, on March 17. The work is scored for piano, oboe, clarinet, French horn and bassoon, and is dedicated to Miss Beebe and the Society.

Zielinska in Opera

Genia Zielinska, coloratura soprano, will sing *Marguerite* in *Faust* and *Lady Harriet* in *Martha* on May 29 and 31 at Brenau College, Gainesville, Ga., during their coming semi-centennial celebration.

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Romance in G Flat, by Charles Wakefield Cadman.

REVIEWS

(Thornton W. Allen, New York)

Me Ruft ("They Call"), a chorus for mixed voices, unaccompanied, by Jacob Schaefer.—Jacob Schaefer is one of the most important of the Jewish composers and conductors now living in America. Some years ago, while residing in Chicago, he organized a chorus called the Freiheit Gesang Verein made up entirely of people from the working classes and singing entirely in Yiddish. This was the beginning of a movement which grew rapidly, and there are now in various parts of the United States a number of such choruses using the same name. Mr. Schaefer afterwards moved to New York to take charge of the New York body of this national organization. Comment has already been made in the MUSICAL COURIER upon the singing of this group which is in many respects extraordinary. Several of Mr. Schaefer's own compositions have been given by this chorus under his own direction in Carnegie Hall, Mecca Temple and Town Hall, with the assistance of members of the Philharmonic-Symphony Orchestra, and proved him to be a composer of far more than average merit. His extended oratorios, like The Two Brothers or The Twelve, are full of an emotional intensity in the choral writing that has rarely been attained by any composer in recent years.

Me Ruft ("They Call") is one of these intensely emotional Jewish works that are difficult of description. The Yiddish text is by Yitzchok Rontch and a translation of it is here given because it is so excellent:

They call. . . .
 Give ear unto their cry.
 They call do not ask where or why.
 Stand strong. . . .
 O see, they throng—
 Do not ask who,
 Go too.

They call. . . .
 Now sounds the last
 Call, deep and vast,
 A voice through air,
 Through dust and hate
 And darkling skies:
 Arise, arise!
 For soon 'twill be too late
 For your deep penance and your prayer.
 O hear!
 There falls a tear
 Over all. . . .
 They call.

The music shows in every bar the hand of a master. It is perfectly evident that Mr. Schaefer knows exactly the effects he wishes to attain and exactly what choral singers can do. His long experience as a choral conductor has taught him the power of certain effects that are attainable only by unaccompanied singers. The result is extraordinarily fine and seems to give full expression to the mystic passion of the words.

(Wm. H. Wise & Co., New York)

The Phantom Ships, a song by Rudolph Gruen.—The composer of this song has selected words by the late Gordon Johnstone, one of the best of American song lyric writers. To these words he has set music that is mysterious and haunting. It is made atmospheric by the accompaniment of slow arpeggios, and it has unusual harmonic beauty as well as an attractive vocal line.

(White-Smith Music Publishing Co., Boston)

My Little Pool, song, by Nicolas Slonimsky.—A footnote says: "The right hand plays on white keys only. The left hand plays on black keys only. Hence unusual key signature and absence of accidentals. Only consonant intervals—thirds and sixths—are used." So there you have it!

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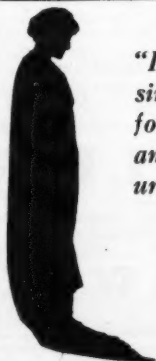
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Norena at Paris Grand Opera

Eide Norena, Norwegian soprano, who went to the Paris Opera following appearances with the Chicago Civic Opera Company, La Scala and Covent Garden, has completely won her way to the hearts of Parisian opera-goers. That M. Jacques Rouché, director of the Paris Opera, added a valuable artist to his roster when he contracted with Mme. Norena is proven by the crowds that turn out to hear her every time she sings.

Among the roles in which Mme. Norena has appeared in Paris are Gilda in Rigoletto, Queen Shemakha in Le Coq d'Or, and Juliette in Romeo and Juliette, and the Paris critics, who are not easily pleased when it comes to opera,



Photo by Wide World Studios

EIDE NORENA

have hailed her as one of the rare opera singers who combine beauty of voice with musicianship and fine acting. During this season she also is scheduled to sing the Queen of Night in The Magic Flute, Blondine in Elopement from the Seraglio, and Ophelia in Hamlet. Mme. Norena recently returned to Paris from Cannes, where she sang Gilda and Juliette in opera performances at the Casino.

Mme. Norena also has been heard extensively in concert abroad. She was the featured singer at a brilliant concert given in the Green-Park Hotel for the benefit of the Shore-ditch Infant Welfare Center of London, Lady Cromer, president of the committee, and Princess Mary, patroness. Mme. Norena sang songs by French, Italian and German composers. Another successful concert engagement was in Paris, when she appeared as soloist with the Colonne Orchestra, M. Ruhlman, conductor, singing Mozart arias and the Hymn to the Sun from Coq d'Or.

La Forge-Berumen Studio Notes

Two artist-pupils of Frank La Forge—Mary Duncan Wiemann, soprano, and Harrington van Hoesen, baritone—appeared in recital at Manhasset, L. I., on February 19, and were received with much enthusiasm by the large audience. They were accompanied at the piano by Mr. La Forge, who also furnished a group of solos. Miss Wiemann's lovely lyric voice was heard in miscellaneous songs, in which she displayed facility in production and a fine musical understanding. Mr. van Hoesen was in excellent voice and presented his selections with his accustomed sincere artistry, while Mr. La Forge's accompaniments and solos were a source of great pleasure.

Emilie Goetze, pupil of Ernesto Berumen, made her debut in a piano recital at Steinway Hall on February 20, at which time she was equally praised both by press and public for her splendid playing.

W. J. Henderson, music editor of the New York Sun, is giving a series of four Monday afternoon lectures in the La Forge-Berumen Studios, the first having taken place on March 11. Each lecture is illustrated by artist-pupils of the studios.

Oskar Shumsky Plays at Curtis Institute

Oskar Shumsky, eleven-year-old violinist, who won such splendid praise when he made his one hundredth public appearance recently as soloist with the Baltimore Symphony Orchestra, repeated this success when he played in a recital at Casimir Hall, Philadelphia, on February 19, under the auspices of the Curtis Institute of Music. At this time Oskar played parts of Joachim and Tchaikowsky concertos and Brahms sonatas, and was enthusiastically applauded by the large audience, which included Leopold Auer, with whom Oskar is studying at the Curtis Institute, and Josef Hofmann, director of the Institute.

Wagenaar Sonata to Be Performed in Boston

Bernard Wagenaar, pianist and composer, whose sonata for violin and piano won first place last year in the competition of the Society for Publication of American Music, will perform this work for the first time in Boston, at the invitation of Ary Dulfier, violinist. The occasion will be the second Dulfier-Ullian concert at the Women's Republican Club on March 21.

Joseph Lampkin as Soloist

Joseph Lampkin, who recently appeared with the San Francisco Symphony Orchestra, Alfred Hertz conducting, followed this appearance at the Scottish Rite Auditorium in San Francisco with a concert in Oakland. The violinist received a most cordial reception at both appearances.

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(Continued from page 12)

to with anticipation by lovers of fine violin playing. Indeed, a better performance than Gordon gave the Brahms Concerto at the Friday-Saturday program of March 1 and 2 would be difficult to imagine. Not only was it given a vital, stirring rendition, but it was not lacking in simplicity, broadness of line and complete understanding; it was a superb performance throughout. Gordon scored heavily and justly so, for seldom has he delivered finer playing than on this occasion.

Not to be outshone by the first violinist, the orchestra carried out its portion of the program with telling effect. Beginning with the Bach Concerto in B flat major, through Adolf Brune's magnificently colored and admirably played orchestrated Overture to a Drama, and Tchaikowsky's glowing fantasia, Francesca da Rimini, Conductor Stock and his band of musicians set a high mark of excellence at which to aim in the future.

ROSA PONSELLE

Delightful in every detail was the recital given by Rosa Ponselle at Orchestra Hall on March 3. Here is a singer who knows how to sing, how to enunciate English, French, German and Italian, how to phrase and how to color one of the sweetest and most voluminous voices to be encountered on the concert platform or operatic stage today. She sang her well arranged program with such artistry and beauty of tone as to call only for superlatives, and the only fault one can find with Rosa Ponselle is that she does not appear oftener in our midst.

The songstress was well seconded by Stuart Ross, who not only officiated as accompanist, but who contributed to the enjoyment of the afternoon by displaying his pianistic qualities also in solo numbers, including among others the lovely Schubert-Hughes Ballet music from Rosamunde and Granados Spanish Dance in D major.

YEHUDI MENUHIN

Twelve-year-old Yehudi Menuhin amazed a crowd that packed the Auditorium to capacity, its orchestra pit and stage on Sunday afternoon, March 3. Much had preceded the wonder child violinist to this city, not only regarding his astonishing technical mastery, but also the maturity of his art. He astounded his listeners throughout his taxing program by the apparent ease and abandon with which he dashed off difficulties, his keenness of musicianship and pronounced interpretive skill. He kept his audience in a frenzy of excitement throughout the program, which contained besides the Vivaldi-Franco Concerto in G minor and the one in F sharp minor by Wieniawski, two groups of shorter numbers by Beethoven, Mozart, Leclair, Ernest Bloch, Spohr-Persinger and Paganini. Such frantic applause as greeted every number, and drowned out the last notes of almost every number might have doubled the program, but the young violinist saved all encores until the end of his program and then graciously granted many.

Little Yehudi had the cooperation of Louis Persinger, his teacher, who assisted at the piano, playing most artistic accompaniments.

THE FLONZALEY'S FAREWELL

A reverent audience assembled at the farewell concert of the Flonzaley Quartet, at the Playhouse, on March 3, and paid tribute to this admirable organization which has afforded music-lovers here as everywhere else so much rare enjoyment in its twenty-five years of public service, by sincere and hearty applause throughout the program. The Flonzaleys have set a high standard for other chamber

music organizations to aim at and they have done more toward making chamber music popular, not only among music-lovers, but among the laymen as well, than probably any other organization of its kind. The fact that they have attained perfection in ensemble playing makes their disbanding so regrettable. The concert of March 3 left an unforgettable impression on all those who crowded the Playhouse to the last seat, for the Flonzaley's made the Mozart D minor Quartet, Bloch's Pastorale and Smetana's E Minor Quartet rare gems of perfect ensemble art. There was joy and sorrow intermingled in the enthusiasm of the listeners—joy for the beautiful concert and sorrow for the passing of one of the greatest joy-bearing organizations.

ERNEST HUTCHESON

When Ernest Hutcheson undertakes an entire program of one composer's works one can expect a scholarly and enjoyable recital. For his recital at the Studebaker Theater on March 3, he chose to interpret a program devoted to Chopin, and thereby afforded a houseful of listeners an afternoon of pleasure. He played with his wonted artistry and fine musicianship and gained the full approval of his audience.

MUSICIANS' CLUB OF WOMEN

Grace Welsh and Aletta Tenold, who are enjoying much success in their two-piano playing, had the honor of opening and closing the Musicians' Club of Women concert at Curtiss Hall on March 4. These two gifted pianists set forth some excellent playing in the Mozart D major Sonata, Rachmaninoff's Romance from the Second Suite, Vuillemin's Bourree and Passepied and Infante's Il Ritmo. Their fine work was justly rewarded by the enthusiastic approval of the many musicians on hand.

The balance of the program was given by Kathleen Ryan, Anne Slack and Pearl Walker Yoder.

MARY ESTHER WINSLOW WINS SUCCESS

Mary Esther Winslow, pianist, played with much success the Beethoven Concerto in C minor, with a Cadenza by Mrs. H. H. A. Beach, at the Columbia School Orchestra program at Orchestra Hall on March 7. Miss Winslow also gave a stunning performance of the Concerto at an inter-chapter meeting of Mu Phi Epsilon, National Honorary Musical Sorority. She coaches with Clare Osborne Reed, director of the Columbia School of Music.

HERMAN DEVRIES RETURNS TO CHICAGO

After spending several weeks in Florida, Herman Devries, noted voice instructor and able critic on the Chicago Evening American, has returned here in the best of health and has resumed his teaching, as well as his writing. Mr. and Mrs. Herman Devries contemplate going to Europe early in June, returning to their Chicago studios early in September.



MARY WINSLOW

While in Europe, they will witness performances in Antwerp, where two of the Devries pupils are appearing at the Royal Grand Opera—Edith Orens and Lina Braga, who are singing major roles at that important opera house.

FLORENCE AUSTRAL WITH SWIFT & COMPANY CHORUS

It seems singular, to say the least, that opera companies in this country which include Wagnerian operas in their repertory have not engaged Florence Austral since she made her debut a few years ago at the Cincinnati Festival. At that time, she made nothing short of a sensation, which has been duplicated everywhere. Brought to Chicago by the Swift & Company Male Chorus for its concert at Orchestra Hall on March 4, she delivered singing that enchanted the ear. It is contrary to our policy to make comparisons. One can be enthusiastic without looking elsewhere for a criterion; but in all truth, we would have to look back many years to recollect such singing of the Leise, Leise aria from Weber's Der Freischütz and the War Cry from Wagner's Walküre. We could also state without fear of contradiction that it has been a long time since we have heard Brahms as well sung and interpreted. Then to top it all, Mme. Austral delivered some English that was just as impressive as her German. We do not know whether



ANNA HAMLIN,

soprano, who is at present concertizing in Europe. One of her forthcoming appearances is a recital in Berlin on March 20, at which time her program will consist of numbers by Handel, Schubert, Debussy, Pizzetti, Respighi, and Cunara, and also a group of negro spirituals. Miss Hamlin is here photographed with William Simmons, tenor, who has been singing in Berlin, but is returning to this country in March to make his headquarters in New York.

we have any power with those who manage the Chicago Civic Opera, but we advise them to secure Florence Austral for a few performances. Let her sing at the new opera house the Wagnerian roles and once again Wagner will bring the throng to the box office.

The Swift & Company Male Chorus has been well trained by its director, D. A. Clippinger. Here and there some faulty intonation was noticeable, but for the most part the choristers sang as a full fledged professional body. Among the outstanding features of their program, though by no means the best number, was the Harp of the North, Farewell, by Dudley Peele, which was the prize winning composition in the Swift & Company Male Chorus competition of 1928. The work had its first performance on this occasion. Another first hearing was given Bid me to Live by Iorwerth W. Prosser.

SECOND GORDON-REUTER JOINT RECITAL

Kimball Hall was jammed on March 5 when two of Chicago's foremost musicians gave the second of a series of three joint recitals. The popularity of the two artists—Jacques Gordon and Rudolph Reuter—is indeed well deserved. Not only are they excellent players, but they always bring many novelties to the attention of our music-lovers. In the concert under discussion several new works, as far as Chicago is concerned, were embodied in the interesting program, which opened with the first performance here of Ernest Bloch's Sonata for violin and piano. Jacques Gordon, violinist, and Rudolph Reuter, pianist, had well prepared this very difficult number and played it accordingly. The work is ultra-modern, unpleasant to the ear, which as yet has not been trained to that kind of music in which our modern composers seem to discover great beauty. The Sonata lasts about forty-five minutes and is filled with difficulties, which were surmounted with ease by its interpreters. We could dwell at length on our dislike for such compositions, but, remembering how the great composers of other days were misunderstood by their contemporaries, it may be possible that in the next decade that which today sounds to us unmusical and unharmonious may appeal to our senses, which, naturally are not as well developed musically as those of Ernest Bloch, a brilliant composer.

Jacques Gordon, who believes in Ernest Bloch, played for his first solo number that composer's Improvisation, a very interesting number which was played on amore by the violinist, who disclosed many beauties in it. A new number, called Chant d'Espagne, by Gustave Samazeuilh, though not adding a great deal to the violin literature, is of sufficient importance to have deserved place on the program. Another novelty, by Gabriel Pierne, a Lullaby, is more to our liking; probably because it is more tuneful and less exotic. In justice to Mr. Gordon we might add that of his solo group the most worth-while number was his own Serenade-Burlesque. We were not alone in that opinion, since the

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audience recalled the artist many times after that number and insisted on its repetition.

Though there were no numbers marked "new" in the solo group that Rudolph Reuter offered, the majority of the pieces could have been marked as such, as few would have been the wiser as far as the first three numbers were concerned. Il raggio verde by Castelnuovo-Tedesco, Prelude in F sharp by Otterstrom and Saudades das selvas brasileiras by Villa-Lobos are numbers that are not heard often in the concert hall. Each of them, superbly played by the recitalist, made a deep impression. The Tchaikovsky Troika and a Schumann Novellette closed Mr. Reuter's solo group, after which he was recalled several times to the stage and added an extra.

The recital came to a happy conclusion with the performance of the Mozart Sonata for violin and piano in B flat major.

It may be added that Harold Van Horne, one of Mr. Reuter's professional students, played the accompaniments for Mr. Gordon and did it in a manner entirely satisfactory to the violinist as well as to the listeners.

BRILLIANT-LIVENS ENTERTAIN KEDROFF QUARTET

Passing through Chicago on their way to Kansas City, the Kedroff Quartet visited their old Petrograd friends, Mr. and Mrs. Brilliant-Livens, on February 25. After a dinner which was given in their honor, a musical program was given by a few of Sophia Brilliant-Livens's pupils. Anita Olefsky, Faye Segal, Rosalyn Tureck, Miriam Mesirov, and Evelyn Shapiro furnished the program. The quartet added to the musical festivities by singing many Russian numbers in a manner which is characteristic of this excellent body. Many old memories were recalled of the days the Livens and the Kedroffs spent together in their dear old Petrograd Conservatoire, which was then under the directorship of Anton Rubinstein.

JEANNETTE COX.

Dartmouth Wins Intercollegiate Cup

After winning first honors on two previous occasions, Dartmouth College scored the highest number of points again, on Saturday night at Carnegie Hall, and thus took permanent possession of the Intercollegiate Glee Club cup. New York University won second place and Ohio State third. The clubs participating were: Dartmouth, Princeton, Duke University (winner Southern Association contest), Fordham, Ohio State (winner Ohio State contest), Lafayette (winner Eastern Pennsylvania contest), Oklahoma (winner Missouri Valley contest), Yale, Wesleyan (winner New England contest), Penn State (winner Western Pennsylvania contest), Columbia, and New York University.

This was the thirteenth annual Intercollegiate Glee Club contest, founded and sponsored by the Intercollegiate Musical Council, and special interest centered in the fact that Dartmouth, Wesleyan, and Yale had each scored two victories previously and a third decision meant permanent possession of the much coveted silver cup offered by the University Glee Club of New York. The singing of all the clubs was especially good, perhaps in part because the prize song this year—Dvorak's Songs My Mother Taught Me—had a more popular appeal than some of the others. Be that as it may, all the clubs had been well trained and the results reflected great credit on the schools as well as the coaches. There is no doubt but that there is a rapidly growing interest among the colleges in this contest and it is to be hoped that many more will soon be added to the list. Although there was a large audience at Carnegie Hall, it is regrettable that more college men and women do not take advantage of this opportunity to help stimulate the interest of the colleges in musical activities as well as to enjoy these always delightful evenings.

As is the usual custom, the program was divided into three parts, the clubs first singing a song of their own choice, later the prize song, and, for the last group, a representative college song. Dartmouth's selections were He Is Gone (Tchaikovsky) and Eleazar Wheelock; Ohio State's Miserere mei Dais (Allegri) and Across the Field; N. Y. U.'s, My Bonnie Lass (Morley) and Old New York, Our Home Sweet Home (Werrenrath and Taylor). Albert Francis Pickernell, president of the Intercollegiate Musical Council, introduced the judges Dr. H. Alexander Matthews,

Mme. Olga Samaroff and Pierre V. R. Key—and Dr. Matthews, chairman, announced the decision.

At the close of the program the University Glee Club, under Channing Lefebvre's leadership, sang Laudamus (Protheroe), Like Sweetest Music (Brahms) and The Victory Riders (James), and all the clubs combined in Krenser's arrangement of Prayer of Thanksgiving. The program closed with The Star Spangled Banner, in which the audience joined.

Artists Everywhere

Arthur Baecht, American violinist, was assisted by Albert Baecht, pianist-accompanist, in a pupils' violin recital at De Witt Clinton High School, New York, March 10.

Albert Barber, tenor, artist-pupil of Marie De Kyzer, has been engaged to sing the role of The Evangelist, in St. Luke's Passion, (Bach), at Princeton University, March 24. Robert Crawford conducts the orchestra and chorus of 200 singers.

Hallett Gilberté, composer, had an important place in the February musicale of the Five Arts Club, Waldorf-Astoria Hotel, when Helen Clymer, soprano, sang his Ah, Love, But a Day, An Evening Song, Love Lost, and Come Out in the Sweet Spring Night. The composer was at the piano, as was also the case when Miss Clymer gave a song recital at Hotel Ansonia in February. These songs, representative of America in style and effectiveness, invariably win success and small wonder, for Composer Gilberté is himself both singer and pianist.

Lottice Howell, a Klibansky artist, won commendatory press notices in Rochester and Syracuse papers, some of the commenting: "Unusually attractive stage personality," "Wins the hearts of hearers," "Voice rich and flexible, evoking spontaneous applause," "One with the bird notes, new here; likewise welcome, thank you. The audience demanded more."

William Neidlinger, Fellow of the American Guild of Organists, organist and musical director at St. Michael's P. E. Church (New York) twenty-eight years, professor of music at City College, began his musical career as a choir boy in Transfiguration Chapel. Promoted to All Angels' Church as solo boy, then to St. Agnes Chapel, he in due course returned to St. Michael's, in which he had been baptized. Mrs. Neidlinger is his capable wife and musical helpmate, directing the Girls' Choir of this church.

Alice Paton, lyric soprano, will sing arias from Handel and Rossini, as well as French, German and English songs, at her New York recital in Town Hall, on Tuesday evening, March 19.

Anna Scheffler-Schorr, under Sergei Klibansky, has received many praises for her singing of Brunnhilde with the Wagner Opera Company. A Pittsburgh daily said: "Never before had we heard a more ingratiating voice, dramatic in quality, yet with a lyric brilliancy." The critic of the Cleveland News said in part: "One of the best Sieglinde I have ever heard; a powerful dramatic soprano of fine histrionic ability."

Ethel Watson Usher is musical director of the Matinata Choral Club, Virginia Loskamp, president, which announces a musicale and dance, March 15, at the Hotel McAlpin. Dan Gridley, tenor, is to be the soloist.

The Verdi Society's Silver Skylarks, annual tableaux, opera and annual ball, Waldorf-Astoria Hotel, March 20, is sure to be a splendid event. President Florence Foster Jenkins and Chairman Kate Chase have originated many striking and original features for this affair.

Salzedo as Guest Conductor

Upon returning from a Southern tour, which included appearances in recital alone and also with the Salzedo Harp Ensemble, Carlos Salzedo was invited as orchestral guest conductor of the well-known wind section of the Boston Symphony Orchestra, on February 24. The work presented at this time was his own concerto for harp and wind instruments. Another appearance for Mr. Salzedo as guest con-

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ductor will be on March 23 and 30, when he will lead the Cleveland Orchestra. In Boston the solo part for harp was played by Lucile Lawrence, founder-director of the Lawrence Harp Quintette, and she also will be heard as soloist in Cleveland.

On March 20 Mr. Salzedo will preside over the ninth annual National Harp Festival in Cincinnati.

Clemens Krauss Interviewed

(Continued from page 10)

plan and scheme discords, their horrific effects, and they plan and scheme not because they intend or desire to produce a great art work, but because they wish to create a personal sensation for themselves at the cost of genuine art. So much for modernism.

As to America, Mr. Krauss says that he has heard everywhere that the American orchestras are the most extraordinary so far as personnel is concerned in the world, and he expressed himself as looking forward with keen anticipation to his hearing of the Philadelphia Orchestra. At the time of this interview, he had just heard the New York Philharmonic under Toscanini and was lavish in his praise of this orchestra's tone and capabilities. By the time this interview is published, America will be familiar with its latest guest conductor, and will be able all the better to appreciate the force of the views here expressed by him.

Pleiades Club Musicales

A dinner and musicale was held by the Pleiades Club at the Hotel Brevoort on March 3, with Leonard Liebling serving as the toastmaster. Music was provided by Nanette Guilford, Cecil Arden, Joseph Barsotti (tenor) and Moriz Rosenthal, and speeches by Mr. Liebling, Montague Glass, and Horace Liveright formed the oratorical part of the evening. Among other musical and artistic persons present were Hope Hampton, Max Rosen, Fortune Gallo, Sofia Charlebois, Lydia Locke, Estelle Liebling, Prince Mohiuddin, Herbert F. Peyser, Grena Bennett, Dimitri Tiomkin, Albertina Rasch, Dorothy Peterson, Bernard Bohm, June Le Veay.

Gigli's Final Concert

Beniamino Gigli, Metropolitan Opera tenor, will give his last New York concert of the season at the Century Theater, on Sunday afternoon, March 17. To commemorate St. Patrick's Day, Gigli will sing a group of Irish songs, including Then You'll Remember Me (from the Bohemian Girl), Mother Machree, etc.; also arias from Mefistofele, Masked Ball, Andre Chenier, L'Africaine, Carmen, Boheme, Rigoletto, Pagliacci, Martha, etc.

Margaret Shotwell, young American pianist, will assist Mr. Gigli on this program and will play the Chopin Waltz, Scherzo and Berceuse, also the Liszt Hungarian Rhapsodie No. 2.

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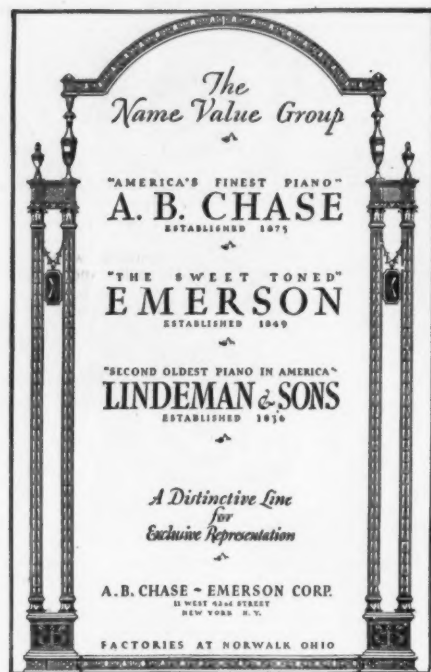
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EXPRESSIONS

A Further Analysis of Piano Production and Sales in 1928, Proving that the Past Year Was Much Better than Generally Believed—

Dan Nolan, of the Cleveland Wurlitzer House Proves that Pianos Can Be and Were Sold

In the article printed in the last issue of the *MUSICAL COURIER* regarding the production of pianos in this country, and also giving a table of sales that were made in Cleveland, Ohio, in 1927 and 1928, the statement was made that an individual analysis of one house in Cleveland would be discussed, this in order to show other dealers throughout the country how the piano can be sold if there be due consideration made and the radio placed in its own position as a musical instrument so as not to prove a detriment to the piano.

The real truth of the matter is that those who have been doing the most complaining about the piano and what the radio has been doing to it have not concentrated in a manner that would bring or create piano sales. There is probably no product in this country that requires as much intense study as that of piano selling. There is no omnibus policy that can be established which will bring success to all piano houses. Each dealer must arrive at his own methods of selling, must manage his sales organization in an individual way, put strength and confidence into the work of the men who do the closing of the sales, and create a personal contact that will create sales.

Figures Prove the Facts

The Cleveland, Ohio, table again is reproduced in order to carry out the reasonableness of the statement that has just been made. The fact that there are piano houses in this country that made more sales in 1928 than they did in 1927 gives strength to the statement made in the last article that there were over 200,000 pianos sold in this country in 1928. It is believed by some in the trade that this is a very low estimate and that more pianos were sold the country over in 1928 than were sold in 1927 if the true figures could be arrived at.

In the Cleveland statement there is no record presented, of course, of the cash sales. There are more pianos being sold for cash right at the present time than has before been shown in general piano selling. This is due to the fact that the better grade of pianos are being sold. There has been an elimination of the cheap, no-tone boxes. While the player piano did not in 1927 and 1928 present any number of sales that could be accounted for or that augmented the number of units sold as to pianos, there is a belief that if the dealers and the salesmen had but concentrated upon the player piano, there would have been an increase in the number of units sold, for the player piano goes into a field that does not absorb what we term the straight piano.

The Real Reason for the Reduction

It matters not whether the sales be uprights or grands. There is a loss in the number of pianos sold through the elimination of the player piano that has probably done more to reduce the production figures of pianos than one realizes. A retrospect, however, of the days of the player piano shows that it was estimated by many that the player piano production and sales ran 60 to 70 per cent. of the entire production of the piano industrials of this country.

One outstanding thing that must be accepted by piano men who are always finding fault with the conditions that probably apply to themselves for 1927 and 1928 is the fact that they are continually looking for excuses in the quoting of the number of sales made by competitors that are less than their own. They do not seem to make any effort to find whether there are

other houses in the trade that are doing more than they are.

Also, there is another feature of what is being presented herewith that will be of benefit to manufacturers. Here is given the basic information as to the number of recorded installment sales in Cleveland, Ohio, for 1927 and 1928. Let the manufacturers look up and see how many of these pianos were of their make. If they have sold nothing to the dealers of Cleveland, then what are they doing in other cities?

What Dan Nolan Did

Here is an incentive for formulating plans along the order of what D. J. Nolan, manager of the Wurlitzer Cleveland branch, did in the utilizing of these figures for his own salesmen to try to better the sales for 1929 over those of 1928, just as the salesmen were brought to that point where they exceeded the sales of 1927.

D. J. Nolan, of Cleveland, is one of the best piano men in this country. He forsook the piano business for a while, and went into the selling of automobiles; but, as has been said, "Once a piano man, always a piano man." Mr. Nolan soon found that the finest business in the world, when it is conducted right, is that of selling pianos. When Mr. Nolan retired from the automobile business, he turned to his first love, and for the past two or three years has managed the Wurlitzer house in Cleveland.

Mr. Nolan was asked some weeks ago to give a resumé of the piano business in Cleveland, Ohio, for 1928. When he was told that it would be to the benefit of the piano business throughout the country, he gladly consented. The figures herewith presented are taken from the records of Cuyahoga County. If all piano manufacturers would only be as frank and free in their expressions as to what is what in piano production, and the dealers would follow the example of Mr. Nolan, there would be vastly more accuracy in arriving at production and distribution in the ability to formulate inventories, and create a saving by the killing of wastes through the conservation of inventory. Thus, a manufacturer would be able to formulate his buying of materials just as the dealer would be able to estimate the number of units of pianos that he would buy during the year, and bring about a sweeping change as to the manipulating of the capitalization.

A Fine Sales Record

Returning to the figures supplied, there were 4,062 pianos sold in Cuyahoga County in 1927, and 3,230 pianos sold in 1928. These sales were distributed among the different houses as follows:

	1928	1927
Wurlitzer	914	832
May Co.	691	735
Starr	394	385
Wolf	367	915
Schultz	187	331
Muehlhauser	172	203
Dreher and Lyon & Healy*	154	195
American Piano Co.†	296	361
Misc. houses	126	105
Total sales	3,230	4,062

*Wurlitzer 28%.

†The low figure given to the Dreher and Lyon & Healy house must be accepted with the understanding that the changes in building, etc., of that house must have cut into the sales, and the fact that the Steinway is the leader would indicate that many pianos were sold for cash.

‡The figures for the American Piano Company were arrived at through compiling sales of the makes of that company's pianos sold in Cleveland. There were changes made in the agencies before the American branch was opened.

Mr. Nolan thought so well of these figures that he provided a letter to be given to the salesmen of the Cleveland Wurlitzer branch which is as follows:

COPY

THE RUDOLPH WURLITZER COMPANY

Cleveland, Ohio, February 8, 1929.

For the attention of
The Salesman

THE RUDOLPH WURLITZER CO.

Gentlemen:

I am enclosing a resume of two years of piano sales in the city of Cleveland, that, if used properly, will influence a great number of piano sales for you. This should prove conclusively to the buying public that the House of Wurlitzer is dominating the retail piano field more today than ever and I feel secure in making the prediction that we will continue to do so even more effectively in the future than we have in the past.

There is quite a story in these figures when they are properly analyzed. Let me tell you the story as I see it. In the year of 1927 there were 4,062 pianos sold in Cuyahoga County, other than cash sales. These were sales on which mortgages were filed in the County Recorder's office, a record of which has been kept by Miss Gallagher.

Of the 4,062 pianos sold in 1927, we recorded 832, being second on the list to the Wolf Music Company who recorded 915. Their volume of business was made possible by the intensive canvassing campaign they carried on with forty men in the field in their drive for business in 1927. Our sales for 1927 were 20½% of the total.

In 1928 we have a very interesting story from a Wurlitzer standpoint. The number of mortgages filed in 1928, was 3,230, or 832 less than in 1927, a drop of 20½%. In 1928, however, we recorded 914 mortgages, approximately 10% more than we did in 1927. In other words, we show a gain of 10% of the entire number of mortgages. Deducting our gains from the average makes us 32½% better in 1928 than the average music store in Cleveland. We were the only store to increase our sales in the city of Cleveland with the exception of the Starr Piano Co., who in 1927 filed 385 mortgages and in 1928 filed 394 a mere gain of nine. We filed 223 mortgages more than our nearest competitor which was The May Company with 691. We also jumped our percentage of the total mortgages filed from 20½% in 1927 to 28% in 1928.

This should be convincing proof to the piano buyer that the public of Cleveland is becoming more cognizant of the fact that Wurlitzer piano values are far greater than can be obtained from any of the small stores. This list properly used should benefit you very materially in your sales.

Trusting you will cooperate with me in making 1929 even better in percentage gain than 1928 was over 1927, I am,

Yours truly,

THE RUDOLPH WURLITZER COMPANY.

Per D. J. Nolan.

Valuable Information

We believe that Thomas B. Clancy, vice-president of the Rudolph Wurlitzer Company, can well utilize this appeal to the Wurlitzer Cleveland salesmen in the Wurlitzer branches throughout the country; no doubt he will do so.

The giving to the *MUSICAL COURIER* this information, added to that furnished by Mr. Irion, is of just as much value to other houses as it is to the Wurlitzer houses. It affords a concrete example of what can be accomplished by consistent effort.

The fact remains, however, that former figures presented have been under what they should have been. We will accept, therefore, this analysis of the Cleveland, Ohio, distribution as an evidence that other houses in other sections have come within the sales presented by the Cleveland houses. If not, then the houses in other cities of larger or smaller populations than the Ohio town on Lake Erie have not been awake to the fact that they are not doing what Mr. Nolan is doing, or the other managers of the piano houses in Cleveland, Ohio. The piano business in 1928 has not been near as bad as the piano men who have gone radio mad would have us believe.

WILLIAM GEPPERT.

Piano and Musical Instrument Section

What Salesmen Need

A great change has come in the equipment of piano salesmen as to arguments in their work. The cheap no-tone pianos are things of the past. The high grade instruments now are in demand as never before. How this transformation has come about is not to be discussed, for there are so many things changed that the transition from the no-tone salesmen to those who know something about music, or can talk intelligently about musicians or composers, has been a gradual step. It is not expected that the piano salesman shall be a musician, nor is it even necessary that he play the piano, but it is demanded in these days of radio educational talks that are teaching people something about music and those who make it, that the salesman must be able to meet this growing knowledge. The piano man may be antagonistic to the radio because he thinks it has killed an easy way of making a living, but he must not forget that people are being educated. If the salesman be tone deaf and never knows whether a piano is in tune or not, he must accept the fact that the people who are buying good pianos must be made to feel they are talking to one who at least knows as much as they do. Here is the why of the bringing together of the MUSICAL COURIER and the MUSICAL COURIER EXTRA. It is believed that piano salesmen will read the music section of this paper, and even though they may not take a great interest in matters musical, they will begin to become familiar with the names of musicians even though it be only by looking at the pictures. This will lead to reading about musical events, thus acquiring a knowledge that will enable them to meet their customers half-way in their piano talks. It is absolutely necessary that salesmen realize the changes that now are taking place. Such work as the radio broadcasting of the Baldwin house is teaching people in their homes, millions of people, every Sunday night hearing the Baldwin piano, listening in to the talks of the home gatherings pictured therein. The salesman will find that to sell pianos he must know something about music even though it be of the most primitive nature. It is believed that the combination of the two papers, the one dealing with music and their makers, the other with musical instruments and their makers, will bring about a meeting of the demands that now are apparent in piano and musical instrument selling. It will take time, but let the piano men realize that every week there is being read much about good pianos by those who use them, even unto the teachers who are lax in the keeping their pianos in tune. It is a broad vision, this of the MUSICAL COURIER, but it will tell in time.

Why, So Much the Radio?

A prominent piano manufacturer asks why the MUSICAL COURIER gives so much space to the radio—why not the piano? The basic reason for this is to prevent piano dealers from ruining themselves in endeavoring to sell radios when they are losing money and piano sales in so doing under their present methods of handling radio sales. It is well to keep before piano dealers that they are losing money when they endeavor to make profits in radio sales with the great differences that exist as between wholesale costs of the radio as against the piano. It will be found in this issue of the MUSICAL COURIER that this is "harped" on, and it will be found in coming issues. In fact, there will be found in the March 21st issue a special analysis regarding this feature, with comments on the broadcasting advertising that is being done. The dealers handling pianos, generally speaking, make no distinction as to overhead between piano selling and radio selling. No piano dealer can afford to sell radios with a 40 percent discount and carry this selling on the same overhead as he sells pianos. Here is the basic financial difficulty. Our piano manufacturing friend then asks: "But what about the phonograph and talking machines? You advised the piano dealers to take on those musical instruments." Yes, we did. But our piano manufacturer must remember that the reproducing machines had records to sell, and there was the real profit. The piano dealers did not have to carry on the selling of records at the same cost of selling pianos. There was a sequestering of record selling, just as in sheet music. There was a good cash turnover in that kind of merchandising. With the radio about the only after-selling is service, and in this the piano dealer carries on about as he does his tuning of pianos—he does it at a loss, when if handled right it creates a profit. When the phono-

graphs were carried by piano dealers these instruments sold themselves. When the dealers found they had to do the selling they declined the business. This same applies to radio selling. If only the piano dealers will approach this merchandising of the radio in the right way, keeping constantly before them the 40 percent discount and manage the overhead accordingly, then there is good business in selling the radio. But there is another thing the piano dealer does not seem to take into account, that is the losses in piano sales caused by the concentration on the radio. It is altogether a dangerous experiment, unless the piano dealer segregates the two departments. The piano has enough to contend with in ordinary selling methods, and should not be burdened with the absorption that the radio seems to bring to it. We are not against the radio—we distinctly favor it, but we do not want piano dealers to get into the automobile results as to retailing.

A Problem In Ethics

The taking on of a foreign piano by two or three retail organizations in this country has brought about a curious condition as regards testimonials. One is hardly surprised at any use that is made of the names of great artists in music, in tennis, in golf, in baseball, or any pursuit, even to the steel workers on high buildings as to the merits of different productions, i. e., cigarettes, cosmetics, etc. It is not, however, in this direction that one's mind turns when realizing that testimonials given to a foreign piano, somewhat antiquated in fact, which conflict with testimonials given by the same artists to pianos in this country. As, for instance, Josef Hofmann's testimonial to the Steinway piano prevails in this country. Also does that of Rachmaninoff to the Knabe carry its claims to individuality. Moriz Rosenthal uses the Steinway piano, as also does Leopold Godowsky. Harold Bauer uses the Mason & Hamlin in this country, and always has. While there is no legal question involved as to the matter, it does seem a little out of the way and an infraction of the much talked of ethics in associations, for a foreign piano to make use in this country of the testimonials given by these artists for use in the foreign countries. There is a misapplication in this that does not seem to be exactly to the advantage of the musicians themselves. Just how the makers of the pianos in this country that these artists have given testimonials to may feel about it is to be conjectured, but it does seem as though the foreign piano that is utilizing these testimonials given for use in Europe are doing damage to the artists in this country, for it was not their purpose to give testimonials to European pianos to be used in this way, any more than the Steinway, the Knabe or the Mason & Hamlin houses would utilize the testimonials of Rachmaninoff, Rosenthal, Strauss and Bauer in Europe. Here is something politicians can take up in their tariff arguments in Congress, not as regards the making use of names in this way, but as to the question of purveying piano names like those that are being used in this way. It is not a question as to tonal quality, it is a question of business ethics. We might suggest to the foreign representative of the piano that is using these testimonials that Rosenthal's first name is spelled "Moriz" and never has a "t" been used in it. It is well to be informed as to the spelling of the names of great artists as of pianos, and certainly the name of an artist like Moriz Rosenthal should be known to any one who represents a high grade piano. From another angle there would seem to be a lamentable lack of knowledge as to editorial ethics or responsibility on the part of the paper in which this advertisement appeared.

Manager's Talks vs. Letters

There will be some who will question the utilizing of letters to salesmen rather than the weekly talks that prevail in some houses. This will probably be brought out by the reproducing of the Nolan letter regarding the statements about piano sales in Cleveland, Ohio, for the years 1927-28. The weekly gathering of a sales force that prevails in some houses is valuable. Many claim that it allows of discussions and the presenting of different viewpoints by the salesmen, while a letter from the manager does not permit this. There is one thing in favor of the letter, however, the salesman can have it to read and re-read. If he differs with his manager there is the same latitude given to reply, and the manager that has the confidence of his men will expect what the

piano talker might call a "come back." If this be the case then the manager can give the argument a reply. If he be fair he will accept a suggestion and so acknowledge the help by sending out a letter to this organization that will allow individual thought on the part of each one in the sales force. The letter does not allow of the excuse of "forgetting" what has been said in a talk, for if a salesman didn't receive the letter he can say so and get a copy. If he does not heed the advice in a letter then he is not doing his best to follow the policies of the house expressed through the manager. The Nolan letter is an example of managerial ability in that it appeals to the salesmen to strive for better results for the coming days of selling than for the past days, for always it is expected that a house will increase its business with age. The weekly talks are good, but it would seem the weekly letters would carry more weight, would allow of more thought, and what is read will "stick" longer.

Turning Again to the Piano

A New York piano executive recently stated as his positive opinion, based on reports from the field, that the "radio craze" of the piano dealer is coming to an end. One of the reasons for the decline in piano sales during the past few years has been the fact that dealers have been concentrating their sales attention upon the radio, misled by the thoughts of easy sales and quick turnover. The actual figures, however, show that these expected profits failed to materialize. Piano dealers apparently forgot the difference in mark-up and failed to regulate their sales and advertising overhead to fit the reduction. Service difficulties also cut heavily into the gross. This but repeats what has been said in the MUSICAL COURIER by way of warning. The only true method of judging the profitability of radio is in the completely departmentalized store, with all charges properly allocated against each unit of the business. This new development is a good sign, for it shows that piano dealers are awake to the real situation. The next step, in all reason, should be a consideration of the phonograph, and the false profit notions that have been promulgated in its favor. Classing the phonograph along with the radio is unfair to the latter. There is money to be made in radio, if handled properly. The phonograph has yet to prove its case. A combined balance sheet on phonographs alone, say for the past eight or ten years, would show some startling facts. The discount on the phonograph is practically the same as the radio; the salability of the phonograph at the present time in the same comparison, is greatly inferior. While the piano merchant is tidying up his business affairs he might as well analyze everything. It is safe to predict that he will come to the conclusion that his best asset is the piano.

Mighty Good Publicity

One of the radio manufacturers is again offering prizes in a competition for music development, thus attracting the attention of music pupils of the country. This is good work for music. It stimulates efforts, and brings ambitions to resultant activity. It also is fine publicity. When judged from a financial cost it provides more free advertising than ever probably has arrived at "front page" stuff than even the publicity political candidates have been freely provided for in what seemingly possesses a charity atmosphere. Anything that will do good for music is to be commended, but to utilize such endeavors for purely advertising "stunts" requires keen ability, for not always are there efforts made to carry out the feeling that what is being done is based on purely altruistic motives. Always has there been held the ideal that art and commerce must combine, and probably here is an instance that is to be credited to that purpose. It must be conceded, however, that the radio people do not submerge the commercial efforts under cover of art appeals and assistance in these contests. In music we have schools and colleges provided for teaching, and it may be that these institutions are given aid, but there is that thought outstanding that the offering of competitive auditions, the selecting of candidates and the conferring prizes has a commercial aspect that is meant to obtain free columns of reading matter in the daily papers and other publications of the day. In reality publicity is given more freely than to the industrial seeking charity hand outs when it is able to endow institutions of learning that in fact provide the ways and means to carry out the competitions for prizes. The newspaper men provide the brains, the manufacturer gets the real benefit in business. Those ambitious individuals who compete and lose number thousands and thousands if the number of contestants be true. Here is the pity of it all—sixty thou-

Piano and Musical Instrument Section

sand lose and a paltry few win, and the prizes distributed are just as paltry when the free handouts of the newspapers are considered. These contests last a few weeks. An endowment to a music institution lasts for long. Why not give as much as the free publicity obtained to such endowments and sustain teaching for the many for years?

Automobile Competition

Much has been said about how the automobile has "killed" the piano. Many piano men rest and talk about it, thus allowing the automobile salesman to get at the man who may be on the prospect files of the piano dealer. For any one to argue, as one trade paper gives out among other things proposed by a piano brain factory, that any one who owns an automobile is a good prospect for the piano salesman is to drag red herring across the street and not lose it in the dust of past endeavors, for the automobile "owner" is not an owner until he has paid for the machine that gives him so much glory, but certainly does not build good credit. The instalment paper of the automobile "owner" is not always devoid of the past due infliction, nor is the automobile dealer resting in his collection department because of lack of past due. It is just as hard to collect on a piano as it is on an automobile with the risk element in favor of the piano. That means an automobile can be driven out of the garage of the "owner" and repossessed without attracting the attention of the neighbors. As to the repossession of a piano that is something else again. No man of blood will want to disgrace his family with having a big truck drive up to the front door and a piano taken away, for there is that humiliation or fear that the neighbors will know the why of the removal, local credit injured with the grocery, the butcher, the coal man, etc. No piano man who ever sold pianos needs training of a literary character with diagrams to lead him to his work. If he can sell pianos he can invent his own ways and means of getting contracts. It is not all door-bell ringing—it is the initiative and ingenuity of the salesman himself that brings in the closed sales. Some may call this horse-trading. Let it be that just so pianos are sold honestly.

Some Radio Figures

When one reads the above head line the assumption, no doubt, will be the figures will be in dollars, this probably brought about in the prevailing conversation of New Yorkers to speak in words that measure wealth. In this instance, however, the talk is about the art side of broadcasting, and not bearing in mind the recent combine of a radio company with a talking machine company that organizes two billions of dollars of capital. The purpose is to show what those who own radios have within listening in privileges, with some comment upon the recent great commercial transaction that equalled the combining of two New York banks, which places these two combines the largest in the world of commerce, and pertaining to the dollars based upon a fundamental of recording music as the basic asset. The figures, however, that will no doubt surprise is the counting of the number of broadcasting stations in New York City and their programmes. Here is, as said, the fundamental of the radio, as the music roll of the player piano or the ribbon of the typewriter—the broadcasting. Last Saturday, March 9, the New York Herald Tribune gave the programmes of twenty New York broadcasting stations, this including the Brooklyn stations. These stations gave the following numbers in the programmes: WYNC, 14; WMCA, 17; WEA, 32; WOR, 32; WPCH, 16; WJZ, 33; WABC, 28; WHN, 6; WPAP, 6; WRNY, 20; WOV, 15; WLWL, 7; WGBS, 14; WEVD, 14; WHAP, 6; WMSG, 8; WCDA, 8; WBBC, 6; WSGH, 8; WLTH, 6—Total 288. In the Herald Tribune's radio department there were given nineteen stations that might be called suburban stations, and these programmes gave about a 50 per cent. addition to the numbers within reach of the most limited radio ownership. To the piano man it might be interesting to know that in these broadcasts of the twenty New York City broadcasting stations there were ten piano programmes. It is not out of reason to estimate that the piano was used in about 75 per cent. of the other "hours" given in these programmes. In this we can believe that without the piano the radio broadcasting would have a hard time, or we might say harder times, to make up programmes daily to fill the time of the day and night

at the disposal of the listeners in. The announcers, however, must be contended with. There must be a large percentage of waste considered in the talky-talks of many of the announcers, who are just as indispensable as is the ribbon to the typewriter, speaking of essentials. There is, however, a revolt against the long talky-talks of some of these men who introduce and interrupt every ten or fifteen minutes to becloud the air with rumbling remarks about the advertisers, and adding thereto comments upon the programme music as it appears number for number that should receive a boiling down. It is not every singer that can talk as well as he can sing, and as baritone singers are sought for this important work, there should be a pruning of these talks, the expurgation of useless explanations, and a crispness of paragraphs and sentences that will dispel the irritation of the listeners. Newspapers are apt to want to please their readers in order to expand circulation figures, and while there is no way of arriving at tangible figures as to listeners in, there is danger of weakening advertising patronage by allowing bad programmes and much worse announcing that should be carefully considered by broadcasters who are subscribing to art for business reasons, and the art that much abused thing, music. Turning to dollars again, let us amuse ourselves figuring how much the musicians are gaining by this broadcasting. Yet we say musicians are not business-like. With it all, the broadcasters had better beware or they will lose their incomes and not be able to keep up with the outgo unless they protect their subscriber listeners in. Then think of the work in the making these three or four hundred different programmes seven days in the week.

Lost Money in Phonographs

One of the phonograph trade directories introduces its listing of phonograph manufacturers with the following editorial note: "Owing to present conditions in the phonograph industry, it is not deemed necessary or advisable to attempt to compile a long list of manufacturers of phonographs and records this year. The entries below comprise a list of some of the leading houses in this line." Considering the terrific mortality of recent years of phonograph manufacturers and those engaged more specifically in the manufacture of phonograph records, this caution seems entirely justified. Phonograph profits have proven a shining illusion for most part, only a few of the makers being able to show any consistent earning power. Piano manufacturers by the score went in for phonograph manufacturing in years past. Most of these endeavors came to grief, serving merely as a dumping ground for some of the hard won profits on their piano sales. It is another matter of overhead and markup. The phonograph may again be a profit-maker, but if so there must be a radical change in methods of handling. It must be remembered that although the phonograph is roughly classed as a musical instrument, it is in a far different category than the piano, or the player piano. There is a great difference between the reproduction of music by a musical instrument, and machine made music machine produced. Piano manufacturers apparently could not solve the difficulties of producing musical instruments and music machines in the same factory.

German Piano Production

According to the Berlin Tageblatt, the German piano production for the year of 1928 was about 80,000 units. The pre-war production was from 130,000 to 140,000. The shrinkage is ascribed to a vanishing export business, and also to a falling off in the domestic market. It is stated that, for example, since the passage of the McKenna duties by England, that German piano exports fell off from 22,000 units to an inconsiderable 1,500. The progress of the decline is given in the following figures: In 1913 there were exported about 76,000 pianos. In 1924, 55,700 pianos were exported; in 1925, 55,500; in 1926, 40,000; in 1927, 40,100; while for the first eight months of 1928 only 21,000 pianos were exported. Since normally about 50 to 60 per cent. of the German production is exported, the effects of this falling off can readily be estimated. Again in the home market for the first seven months of last year about 20,000 pianos were sold in Germany, as against 60,000 in 1913, 45,000 in 1926, and 60,000 in 1927. Aside from a large number of assembling shops there are about 60 piano factories in Germany which take in about 70 per cent. of the

total production. From an examination of the above figures one is led to believe that the present proportions of sales are being held up by the high grade pianos. Germany's export trade, especially to South America and to Australia, was largely of the commercial grade. It is more than probable that a similar shrinkage in this same commercial grade has manifested itself in the home market. It is altogether a gloomy picture, made to appear even worse by the despairing attitude expressed in the Tageblatt article, which states that today most of the piano factories in Germany are operating on a half-time basis, and that "this condition is considerably on the increase."

A \$45,000 Fiddle On the Air

The announcer for WEA, had a juicy talk to give those who listened in on that station's programme at 6:30 last Saturday night. To talk dollars and fiddles always interests the most obtuse as to music and was in keeping with the usual way of New Yorkers entertaining friends by showing a big building and then telling how much of an investment it was. The \$45,000 violin, the announcer stated, was from the million dollar collection of the Wurlitzer house. It was also stated that it was the famous Joachim violin, that Mischa Elman had used when he made his triumphant debut in New York, and that it was considered the most valuable as to tone quality known, then following with the statement that Paganini's "Witches Dance" would be played by Hugo Mariana. This was the one choice number of a splendid programme for the day. That it was used in the advertising programme of a well known coffee did not militate against the use for which it was loaned by the Wurlitzers, for it was just as much of value as a publicity stunt for the Wurlitzers as it was for the splendid musician who played it, in the news that Wurlitzers carried the greatest stock of violins in the world. It was not stated, however, that this \$45,000 violin was but one of that value. This great collection of violins gathered during the past years contains many that cost less than \$45,000. In fact this collection runs from violins of this great value to that of less figures. In fact it is claimed that for quality the Wurlitzer house carries better violins, price considered, than shown by any other collection, with guaranteed certificates for each violin sold, if only of \$100 or less. This is stated to give information, and is no part of an advertisement, but in justice. If the broadcasters can give such advertising free to the listeners in, then it is not out of place for a magazine doing the same.

Three-Octave Pianos

There is much discussion among manufacturers of pianos at the present time as to the advisability of making small pianos, especially those that reduce the keyboard. Several manufacturers have under discussion these diminutive upright pianos, and it is said that one industrial is considering seriously the making of a small upright with a keyboard below sixty notes. This piano is designed to sell for about \$175 at retail. This, however, so far has only been "piano talk." Now comes Kohler & Chase, of San Francisco, with the announcement that the Fun Method of teaching piano, a school for which has been carried on for some time by Kohler & Chase, has been installing practice pianos manufactured especially for this purpose by a Los Angeles concern. It is said the director of the Fun Method School concedes that these diminutive uprights are the only pianos of their kind made. The keyboard is three octaves only, but when played upon the sound is that of an ordinary piano, the action being somewhat more easy. The weight of one of these little pianos is twenty pounds, and it fits conveniently on a school room desk. Fifty of them can be installed without inconvenience in a class room equipped for fifty pupils. The Fun Method Piano Teaching School is sponsored by Kohler & Chase, who are the originators of this diminutive instrument and the sole distributors for California. The Mission High School, of San Francisco, it is said, has just purchased twenty of these instruments in the promotion of their pianoforte work. The interesting information is also given out that during the month of February, the shortest month in the year, the Fun Method Piano School of Kohler & Chase sold ordinary pianos to the value of \$7,000, this irrespective of the pianos sold in the Kohler & Chase store. Here is something for piano dealers to look into. It certainly is a novel method. George Q. Chase has demonstrated that the Fun Method of teaching is a success, not only in the teaching of how to learn to play the piano easily, but it is also productive of piano sales, which is the ultimate as regards the Fun Method of learning to play the piano.

Piano and Musical Instrument Section

Official News from the Music Industries Chamber of Commerce

D. L. Loomis Analyzes Conditions in Territories He Has Visited

Continuing the trip which was begun immediately following the Convention Committee meetings in Chicago and on which reports have already been made covering visits to Columbus and Cincinnati, Ohio; Lexington, Kentucky, and Knoxville, Tennessee, Delbert L. Loomis, Executive Secretary of the National Association of Music Merchants, called on the trade in Chattanooga, Tennessee; Atlanta, Macon and Columbus, Georgia; Jacksonville, St. Augustine, Tampa, St. Petersburg, West Palm Beach and Miami, Florida and Havana, Cuba. In a discussion with the Executive Secretary prior to the trip, President Roberts had expressed a desire that the message of the Executive Office should be carried to merchants as far as Florida if possible, and if the interest expressed by members of the trade warranted its continuance to that point.

The net results of the trip furnish an interesting and valuable cross section of the country with reference to the musical instrument business, and the attitude of the merchants toward Association activities. Generally speaking, the merchants are taking an optimistic view.

Throughout the trip in large and small cities, great interest was taken in the promotional activities of the Association and in the service it offers its members. The Executive Secretary explained in detail the work being done by the National Bureau for the Advancement of Music in cooperation with the Music Supervisors' National Conference, looking toward music instruction in the public schools.

The history of the movement started by the Merchants Association in January, 1928, when it financed a meeting of the Piano Section of the Committee on Instrumental Affairs of the Supervisors' Conference was recounted, showing that more than 4,000 supervisors have already expressed interest in the teaching of the piano in the schools. The merchants were told of the interest in this work which is now being taken by the piano manufacturers, who have made a special contribution to the National Bureau for the Advancement of Music from their promotion fund so that a department for this work may be created. Attention was also called to the publicity work being done by the Piano Manufacturers Promotion Committee in which there is an important tieup with the idea of class piano instruction in public schools.

The merchants backed up their interest and words of encouragement by becoming members of the Association in very gratifying numbers. More than sixty-five per cent of those visited signed application cards. A reason for the percentage being lower than it should, to give a correct picture of the trip, was the large number of calls made in the larger cities on very small radio and music shops. In some of the smaller cities the calls resulted in one hundred per cent membership just as they did during the west coast trip last fall. An effort was made to give all of the music men complete information as to the work being done by the Merchants Association, by the National Bureau for the Advancement of Music and by the Music Industries Chamber of Commerce. Daily reports as to the progress of the trip were made to President Roberts who took occasion several times to express much satisfaction with the results.

The trip was made as rapidly as possible, at times two cities being covered in one day. In almost every city there were experiences of special interest. In several there were no members and there is not now a city visited which is not represented with membership. Old members and in some cases members who had just joined gave generously of their time and advice in covering their cities.

S. Ernest Philpitt of Miami, who operates nine stores in Florida and who was recently appointed State Commissioner, was very helpful and added two new members, Charles R. Putnam, Manager of the Tampa store and Howard Crawford, Manager in Jacksonville. Mr. Putnam was for six years secretary of the Merchants Association during the time he was manager of the Estey Organ Company's Boston warehouse.

Prior to leaving New York, there had been some correspondence between the Executive Secretary and J. Giralt of S. A. Giralt, for several years a member and the only member in Cuba. Mr. Giralt had extended a very cordial invitation to visit Havana and expressed the belief that two or three new members in the Association would result. Havana is distinctly European in atmosphere, architecture and temperament of its people. It has some very progressive and successful music merchants. The attitude of the Cuban merchant toward the visitor is most gracious and courteous and he makes one's stay there a joy from beginning to end. Furthermore he is very interested and receptive to the Association idea.

Mr. Giralt, who has been named by President Roberts, Commissioner and member of the Board of Control, from Cuba, spent the entire day with the Secretary and the following five new members were added to the list: Abelardo Valdes, Manager, Universal Music & Commercial Company; Jose Gonzales, President, Excelsior Music Company; Carlos Zimmermann, General Manager, The University Society, Incorporated; John L. Stowers, owner of the concern of that name, and Rafael Carreras of Vda. de Carreras & Company.

The business of S. A. Giralt was founded in 1899 by the father of José, the present head, who came into the business twenty-three years ago. It is the oldest piano house in Cuba and has been the Steinway representative in Cuba since 1902.

That Cuba is a very important market for the United States is shown by the fact that seventy per cent of all importations into Cuba come from the States and eighty-

five per cent or more of all pianos imported come from the same source. Last year total importations from the United States amounted to over \$180,000,000.

"If Cuba continues to prosper," said Mr. Giralt, in discussing the subject which is very much in the minds of all Cuban business men at the present time, "it will continue to buy goods in large quantities from the United States. The records would appear to indicate that the United States needs to buy each year approximately three million tons of sugar from Cuba and this brings to my mind the very important matter which is now about to be discussed, I believe, by your Congress at its special session when it takes up the matter of tariff readjustments. Any increase in duty, of course, will mean an increase in the price of sugar in the United States. It will also undoubtedly mean that Cuba will be obliged to sell its sugar at a price so low that it may be below the cost of production.

"Cuba is now making about five million tons of sugar a year. The suggestion has been made that Cuba should limit its export of sugar to the United States to three million tons and that this amount enter the United States duty free and as a reciprocal arrangement, Cuba should admit all American manufactured goods at about one-half the present rate of duty and should allow entry of some goods entirely free of duty.

"It is a fact that Cuba has not seen such a bad situation in its business in twenty years and this is attributed to the sugar situation. There has been, no doubt, over production of sugar not only in Cuba but throughout the world. For two years the sugar production in Cuba was restricted, but we are not doing so now. The Cuban Government is giving help to new industries by higher duties. Pianos are paying the same duty as heretofore. If the government should attempt to protect piano manufacturing business in Cuba, then there would be higher duties.

"The Cuban merchants in all lines of business would be very grateful to any members of the National Association of Music Merchants who might have contact with representatives to the Congress and who would be so kind as to make the suggestion that there certainly should be no increase in the duty on the sugar coming into the United States. The duty some time ago was 1.20 cents per pound. It was raised to 1.76 cents and I understand that it is proposed to increase it again to 2.20 cents. If this subject is not disposed of by Congress before the next convention of the Association, it might be very helpful if the Association would pass a resolution on the subject."

President Roberts has indicated a desire that this important matter of the duty on imports of sugar from Cuba, should be brought to the attention of the Resolutions Committee and the subject will be referred to Robert N. Watkin, Chairman of the Resolutions Committee, for proper action at the next convention.

The old historic city of St. Augustine, Florida, contributed an interesting feature of the trip. There were two "prospects" in the city. One of them is R. L. Parks, the oldest piano merchant in the city, whose line includes Gulbransen and O. W. Wuerz, and who also handles Victor talking machines. He expressed himself immediately as very much interested in the Association activities and was very glad to become a member. Mr. Parks is a successful and substantial merchant and one who knows the piano and musical instrument business in all its details.

Fred V. Willis, Secretary-Treasurer of the St. Augustine Music and Furniture Company, gave the National Association of Music Merchants the distinction of including in its membership a very active association man. Mr. Willis is President of the Florida Furniture and Storage Association, a very active trade association in that field, which is affiliated with the National Furniture Association, and he is also President of the Retail Merchants Association of St. Augustine. Mr. Willis operates the largest furniture store on St. George Street, one of the queer, interesting, narrow old streets of the town. He includes in his line of musical instruments, the Victor talking machine, the Radio Corporation of America line and the Majestic radio. Mr. Willis says that the Furniture Association has been very active in preventing the passage of conditional sales contract and lease legislation in the state legislature. As it stands today, it is not necessary in Florida to record conditional sale contracts.

The opinion expressed by President Roberts and several of the members of the Board of Control at various times since the present Executive Secretary took over the work of the office, November 1st, 1927, is that one of the most important activities for the time being should be extending the scope of the membership in the Association to all parts of the country. Every effort is being made to do this through the written word which has been going in various forms to non-members throughout the country. The desire of the Board was expressed at the last meeting in October that whenever possible, the Executive Secretary should make personal calls visiting as many cities as the work in the New York office will permit. One of the members of the Board who gave his very active assistance in his own city which was included in the trip, made the statement that he believes the records will show that personal calls are the most effective means of building permanent increases in the membership.

Chamber of Commerce Brief on Mechanical Copyright Bill

Congress adjourned March 4th without taking action on the Mechanical Copyright Bill which has been strenuously opposed by the Music Industries Chamber of Commerce on behalf particularly of manufacturers of phonograph records

and music rolls. The opponents of the bill consider this a distinct victory for them.

The opposition to the Bill during the last few weeks was centered particularly upon the points that it would materially increase the price of phonograph records and music rolls, that it would result in a monopoly by a small group of copyright owners detrimental both to the public and to the phonograph record and music roll manufacturers, and that the language used in certain provisions made the Bill impractical.

Music Dealers Aroused

Considerable interest was taken by many Congressmen as a result of the dissatisfaction expressed by music merchants throughout the country because the Bill would have continued the provisions of the 1909 Act, under which the royalty paid by the phonograph record manufacturer did not relieve the record from further contribution to the copyright owner for public performance for profit. Under this provision the American Society of Composers, Authors and Publishers, representing most of the copyright owners of the country, has imposed arbitrary license fees upon such public places as hotels, restaurants, motion picture houses and even upon drug stores which play phonograph records using copyrighted music. The situation has become particularly acute with respect to drug stores, which are important agencies for the sale of phonograph records and must play them in order to advertise and demonstrate successfully. The excuse which the representatives of the copyright owners have given for imposing license fees on drug stores has been that drug stores conduct soda fountains and that the playing of phonograph records is for the purpose of attracting customers to the fountains. The phonograph companies resent these demands of the copyright owners because it results in drug stores abandoning the sale of records. The retail music dealers' grievance arises largely because customers decline to complete their installment payments or turn back the phonograph or player piano when they find that they cannot use it in their place of business without paying a fee to the American Society of Composers, Authors and Publishers.

The Music Industries Chamber of Commerce has been represented in Washington throughout this long legislative fight by Alfred L. Smith, Secretary and General Manager, and a special committee composed of George W. Case, Jr. and Thomas M. McHale representing the Brunswick-Balke-Collender Company; Arthur E. Garmaize, John P. Knox and J. S. Macdonald representing the Columbia Phonograph Company; C. C. Baxter, E. H. Murphy and John F. Myers, representing the Victor Talking Machine Company; George D. Beatty, representing the Acolian Company, and Henry Lanahan, representing Thomas A. Edison, Inc.

Royalties of \$25,000,000 in 20 Years

Prior to 1909 the owners of copyrighted musical compositions had no copyright control over their use for mechanical reproduction on phonograph records and music rolls. In other words, the mechanical companies could use copyrighted musical compositions without paying royalties. Under the Copyright Act of 1909, however, Congress extended copyright to mechanical reproduction. At that time, Congress was convinced that if this right were extended without any limitation, it would result in a music monopoly detrimental to the public. For this reason, the so-called principle of automatic mechanical license was introduced, under which if a copyright owner permitted a mechanical company to use a copyrighted musical composition, then any other company could use the same upon payment of two cents per record or music roll produced.

The Music Industries Chamber of Commerce estimates that this two cent rate has yielded the copyright owners approximately \$25,000,000.

For years, the music publishers, who are the chief copyright owners, have been planning to eliminate this automatic mechanical license provision, so that they would be free to bargain, to make exclusive contracts, and to charge any price they might desire without any limitation whatsoever. Acting through the American Society of Composers, Authors and Publishers, the music publishers backed a bill for revision of the 1909 Copyright Act and repeal of mechanical license on January 2, 1925. Throughout the early months of 1925, exhaustive hearings were held by the Patents Committee of the House of Representatives. The abandonment of the principle of automatic mechanical license was strenuously opposed by the Music Industries Chamber of Commerce, representing the phonograph record and music roll companies throughout long and extended hearings.

The mechanical companies showed that an enormous mechanical music business had been developed in this country upon the basis of full accessibility to all musical compositions, and that the elimination of the automatic mechanical license would be a severe blow to the phonograph record and music roll businesses, which are dependent for their success upon this access to all existing musical compositions. They said that the necessity for automatic mechanical license had been recognized in most of the other leading music reproducing countries which, including England, Canada, Australia, Italy and Germany, followed the United States in the adoption of automatic mechanical license since 1909. They further contended that the public interest in music required that all copyrighted music be fully accessible in every form of mechanical reproduction, which is possible only by the principle of automatic mechanical license.

Problem to Prevent Monopoly

The Committee was also told repeatedly and emphatically that its great problem was the same as in 1909, namely, how to protect the composer in his rights without establishing a great music monopoly, and that this problem could be solved only by the retention of the principle of automatic mechanical license.

When the series of hearings finally drew to a close on April 30, 1926, Honorable Albert H. Vestal, Chairman of the House Committee on Patents, indicated that he had been convinced of the necessity of maintaining the full accessibility of music for mechanical reproduction provided for by automatic mechanical license, but that he also believed that the copyright owner should have the right to bargain in disposing of his copyright. It was finally agreed by the members of the Committee, the representatives of the mechanical companies and the representatives of the music publishers that an effort should be made to draw up a mutually satisfactory compromise bill which would give the copyright

(Continued on page 61)

Piano and Musical Instrument Section

American Piano Company Opens Retail Branches in Milwaukee and Atlanta

Two of the outstanding developments in the retail piano field during the past week were the opening of two new retail stores by the American Piano Company. One of these branches was in the city of Milwaukee, a move made necessary by the retirement from business of the Kesselman-O'Driscoll Company, who formerly represented the American Piano Company there. The other branch is in Atlanta, where a combination of circumstances led to the establishment of the new store.

The Publicity Department of the company gave out the following statement concerning the opening of the Milwaukee store:

AMPICO HALL in Milwaukee opens March 6 in Kesselman Bldg., 445 Broadway. E. C. Hill, former sales manager of Chicago Ampico Hall, appointed as Manager. In keeping with its traditions the American Piano Company has spared neither expense nor effort in making its Milwaukee home a fitting residence for the famous pianos associated with Ampico Hall—Mason & Hamlin, Knabe, Chickering, J. & C. Fischer, Marshall & Wendell, Brewster, as well as the Ampico. An impressive location was found in the Kesselman Building at 445 Broadway, where it has a frontage of twenty-five feet. The store is one hundred and twenty-five feet deep and on the second floor has a width of fifty feet.

In connection with this Milwaukee store is a recital hall seating three hundred and fifty people, where Mr. Hill will conduct a series of promotion concerts for the Ampico and other leading instruments of the American Piano line.

The decision to distribute its own products in Milwaukee at retail was arrived at by the officials of the American Piano Company after it was found impossible to secure adequate representation in that city. The Kesselman-O'Driscoll Company, former American Piano Company representative in Milwaukee, retired from the piano business some months ago and an analysis of the retail piano situation in Milwaukee satisfied the American Piano Co. management that no other dealer in that city was in a position to give the American Piano Co. line adequate representation.

Elmer C. Hill, Sales Manager of Chicago's Ampico Hall since its opening last October, has been appointed to the important post of directing the retail operations in Milwaukee. He was born in Chicago in 1886 and was educated at the Chicago Dental College. It was then that Mr. Hill decided that the piano business would be best served by his talents so he joined the P. A. Starck Piano Company in Chicago. After having spent three years there, he joined the Baldwin Piano Company and had considerable success as Manager of their retail store in Chicago for sixteen years. Mr. Hill was also closely associated with athletic activities, being a popular member of several athletic clubs.

The operation of the American Piano Company's retail store in Chicago has been marked by a character of advertising and merchandising which has had an invigorating effect on the retail business in the city. Handling the American Piano Company's distinguished line of pianos exclusively in one of the most attractive stores in the city, and advertising them in a highly constructive manner with fixed prices and terms, the Chicago Ampico Hall has given a new impetus and prestige to piano merchandising. Elmer C. Hill, it is believed, will be actuated by the same ideals in Milwaukee that marked his activities in Chicago, under Louis Schoenewald.

Concerning the Atlanta opening, the American Piano Company's Publicity Department stated:

Pianists and other leading musicians from Atlanta and adjacent territory are this week celebrating the opening of Ampico Hall, located at 193 Peachtree Street and called by

architects and interior designers the finest piano establishment in the south.

Constructed as a headquarters for music lovers in the Atlanta territory the new show room drew its fittings from such ancient centers of musical interest as Belgium and France. Black and gold Belgian marble, Caen stone and huge French cut glass chandeliers combine to give an effective background to paintings and handsomely carved instruments which themselves are representative of period designs in England, France and Italy. The entrance lobby was designed by R. S. Monday of Atlanta while the J. H. Valiant Company of Baltimore, which has equipped some of the most highly praised show rooms in the United States, provided the furnishings. The main salesroom alone contains 10,000 square feet, making it large enough for musical gatherings of importance to pianists, teachers and pupils whose interest in Ampico as a means by which the most faithful reproductions of noted pianists' work is produced has been evident since the first Ampicos were made years ago.

Five beautifully furnished studios for music teachers, a large mulberry carpeted drawing room for exclusive social and musical events and a ladies' lounge fitted in rose and green are among the attractive features of the new Ampico Hall.

Lionel Tompkins, general manager of this new branch of the American Piano Company, in opening his new show room to the public of the South, called attention to the fact that the organization he represents opened the Atlanta branch only after it was found that there was no dealer in this city eligible for the Company's franchise. Furthermore, appreciating the ever-growing importance of Atlanta as the industrial center of the southeast, the Company felt the necessity for an adequate outlet for its products in this important center. It is anticipated, too, that Atlanta Ampico Hall will act as a stimulus to the Company's dealer representatives throughout the southeast.

In retail expansion, Mr. Tompkins said, the American Piano Company preferred to let established dealers handle the American Piano Company's instruments, which include such well known pianos as Mason & Hamlin, Knabe, Chickering, J. & C. Fischer and Marshall and Wendell, whenever it was practicable for dealers to do so. The American Piano Company already has branches in New York, Fordham, Brooklyn and Jamaica, Boston, Cleveland, Chicago, Milwaukee, and Newark.

On Mr. Tompkins' staff at the new Ampico Hall in Atlanta are: Gordon L. Richardson, formerly of the Cable Piano Company and probably the best known Mason and Hamlin salesman in the south; S. M. Frankel, formerly with Ludden and Bates, Atlanta; W. P. Clement, office and collection manager, and T. L. Rainwater and J. R. Durden, who are in charge of the Service Department.

Official News from M. I. C. C.

(Continued from page 60)

owner the right to bargain as to price, but would also make any copyrighted composition available to all mechanical reproducers if reproduced mechanically by anyone, and would fully protect the mechanical companies and the public, in its practical details, especially in the matter of full accessibility of copyrighted music.

Following this compromise suggestion and prior to the convening of Congress in December, 1927, the representatives of the music publishers and the mechanical companies endeavored to agree upon a compromise bill, but failed. Thereupon, the representatives of the music publishers presented a

bill carrying out their ideas of a compromise, and this bill was introduced in Congress and hearings held upon it by the Committee on Patents. The representatives of the mechanical companies likewise drew up a bill which was not introduced in Congress, but which was considered during the same hearings. Before these hearings were adjourned, Chairman Vestal announced that the Committee itself would draw up a bill which would carry out the compromise suggestion, and introduce it in Congress. This was done, and the ideas of the Committee, in the form of H. R. 13452, were reported on May 4, 1928.

Bill Unfair to Music Industry

The Music Industries Chamber of Commerce opposed H. R. 13452 strenuously on the grounds that it failed to carry out the intention of the Patents Committee, that it did not give the mechanical companies full accessibility, that it was retroactive in its provisions, and that the Bill failed to protect the mechanical companies from agreement or collusion among copyright owners in setting the royalty rate.

Prior to the recess of Congress last June, no consideration was given to the Bill by the House, but immediately upon the convening of Congress in December the proponents of the Bill made vigorous efforts to obtain its consideration. Opponents of the Bill had it stricken from the Consent Calendar on February 18. In order to obtain its consideration before adjournment, the proponents endeavored, without success, to get the Rules Committee to grant a special rule which would have allowed the Bill to be considered as a special matter. The Rules Committee held two hearings, at which members of Congress favoring and opposing the Bill were heard. Representatives Chindblom, Republican, of Illinois, Busby, Democrat, of Mississippi, and Wolverton, Republican, of New Jersey, argued in opposition to the Bill, and Chairman Vestal of the Patents Committee argued in favor of the Bill, supported by Congressman Lanham of Texas, the ranking minority member of the Committee. Congressmen Lehlbach, of New Jersey, Welsh, of Pennsylvania, Ackerman, of New Jersey, and Merritt, of Connecticut, among others registered their opposition to the Bill.

Matter Will Become Active Next December

It is expected that new bills revising the mechanical features of the 1909 Copyright Act will be introduced immediately upon the convening of the next session of Congress in December. Nothing, it is expected, will be done on this matter during the special session which will be called in April, as that session will be devoted to farm relief and tariff revision.

An Interesting Discussion on Retail Credits at Coast Meeting

At the last meeting of the Radio Retail Association of the Pacific Radio Trade Association, some interesting credit data was given by Reginald Martin, managing director of the Retail Credit Association of San Francisco. Mr. Martin described the method of handling credit information on the one million individuals purchasing from San Francisco merchants, of whom 65,000 are "dead beats." Retail sales in San Francisco during 1928 amounted to over 300 million dollars of which 150 million was on credit.

Mr. Martin said that a dealer should never lose a cent selling to bad credits and he never would, if he prudently availed himself of the Retail Credit Association's credit service as 800 other merchants in San Francisco have done. During 1928 the Association received credit information on over 205,000 individuals. The organization has 85 employees and the latest equipment is used in order to facilitate rendering prompt service. The Association is a member-owned and operated organization and has been functioning for thirty-five years.

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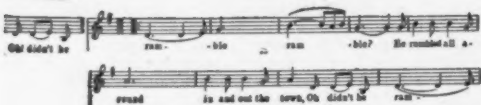
Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.



Finding a Place for the Old Square Pianos That Have Outlived Their Usefulness as Musical Instruments—An Ingenious Bookcase in Columbia, Missouri.

Here is something new in the piano business. It reaches back to the old days when square pianos were sold, and reaches into the present day through the wishing to retain the old square, around which family sentiment has gathered. The Rambler has seen many square pianos made into tables and desks, and beautiful pieces of furniture they were, but to utilize a square piano in the making of a bookcase is really new. The following letter from Missouri has something of the "show me" atmosphere to it, and will be read no doubt by many people who have old instruments that

An attractive bookcase made from one of the old square pianos, as now in use in a Columbia, Missouri, home. Practically all of the wood used in the construction came from the piano, the only new wood being the doors and shelves. Enough of the fine old wood remained to use as a top for a piano bench. It is believed that this method of making use of the old squares is decidedly new. There have been some handsome desks made and some equally fine tables. There are probably other ways of utilizing the fine seasoned wood of these antiques. At any rate, any use is preferable to trying to recondition them as musical instruments.



sentiment makes valuable to them, but does not make valuable as a saleable article:

COLUMBIA, MISSOURI, March 3, 1929.

Piano and Musical Instrument Section,

MUSICAL COURIER:

Dear Mr. Rambler:

While looking over the MUSICAL COURIER issue of February 21, I was much interested in your article "Useless Old Pianos," saying "one can hardly tell what can be done with them."

As we have had one of these old square pianos in our family for years and did not want to part with it, we finally found one way of keeping the heirloom, at the same time having it as a useful piece of furniture, and I take the liberty of telling you of our solution.

My father, who is now Professor Emeritus of Music at our University of Missouri, was given a square piano by his mother when he was a very young man. Of course that was many years ago, and the piano, like all good pianos, after years of practice gradually wore out its usefulness and was supplanted by others. Nevertheless the piano held our interest and affection for sentiment's sake, and we did not wish to part with it, but the question arose how we could keep it to the best advantage.

We knew about tables and desks being made from them, but they take up an unusual amount of space in the average modern home, so my mother and I tried to think how we could utilize the piano as something useful and at the same time take up as little space as possible. We fell upon the idea of a bookcase. We had it made for the approximate sum of sixty dollars, and we were delighted with the result of our invention, as are all our friends who see it.

I enclose a picture to give an idea of how it looks. It is

certainly a useful piece of furniture and holds about one hundred and seventy-five books, and takes up very little space in the room.

I could not resist writing after reading your article, for I thought you might like to pass the suggestion on to other musicians' families who are confronted with the same problem. Of course, the shelves and doors are of new wood, but the case and feet are the original rosewood and it makes a very handsome piece of furniture. We also utilized the lid of the old piano, using it as a top for a piano bench, and for the top of a radio stand.

Hoping this might be a suggestion to others who are struggling with the problem "what to do with old pianos," and with best wishes,

Very truly yours,

(Signed) SIBYL POMMER.

There are many people who attach unusual value to old pianos that have been in the family for generations. In fact, there are hundreds of the old instruments that were imported to this country from England and France before piano manufacturing arrived at the point where they could take the place of the imported instruments, and aided by the tariff that has been so much discussed in the past presidential election. This letter and the photograph tell a story of an ingenious application that preserved the sentiment that surrounded the old family piano, and serves as a hint to others who wish to preserve the family sentiment, and at the same time makes a useful piece of furniture for any home.

"The Cat Came Back"—A Serio-Comic Mistake Made by One of the Trade Publications—The Real Reason for the Decline and One Method of Bringing the Piano Business Back to Its Proper Place.

One of the music trade mendicitors perpetrated a rather peculiar mistake recently in the providing some dead copy for a cover page. Evidently a lack of advertising patronage brought about this screed that was intended to "jolly" the

than New York City that he made the mistake without any intention or provocation. This, however, has nothing to do with the cat coming back.

The Rambler has spent many happy days in Chicago with the happy piano men of that section, bringing to mind the old saying of another trade editor, "The splendid piano men of the splendid piano trade." They still exist, although some of them do get into a rather disconsolate condition, this through their own inability to realize that one can not have good business all the time any more than the saying of President Lincoln about fooling the people.

Pessimistic piano men fool themselves all the time, for they seemingly waste time that they should employ in tracking the trails of prospective customers in talking about how little business the other fellow does, instead of trying to find the fellows that do more business than he does and then digging into the reasons why for.

No situation is so bad that it can not be made better by facing it squarely and making an intelligent analysis of all the factors involved. Certainly it is worth an extra push on sales before surrendering to the fallacy that sales can not be made.

The Rambler has been somewhat inclined to be pessimistic a year or so ago, but when the American Piano Company demonstrated last summer during the hot days of New York City that pianos could be sold at retail by the thousands if the effort was made and the incentive offered people to come in and buy, he felt that the piano was here, would always be here, and while they do not state in Holy Writ that pianos will be played in heaven, yet there are references made to the harp, which should give much joy and hope to the manufacturers of harps, if it does not to the manufacturers of pianos. The Chamber of Commerce should take this up in June.

There is nothing that can kill the piano. It never has been killed, and it never will be killed. The piano dealers themselves lost piano sales from the fact that they sold phonographs to people who came in to buy them, and the selling was so easy that they neglected the piano. This same thing is now being carried out in the radio.

Let piano men awaken to the fact that if they work half as hard to sell as do merchants in other lines they can run the piano business up to double what it was in 1928. The Rambler firmly believes that time wasted on radio selling or talking about what the radio was doing to pianos by applying that wasted time to piano selling there would have been sold in 1928 over 300,000 pianos instead of over 200,000. Two hundred thousand pianos a year is not to be regarded as suicidal. In fact, it is anything but that. Let those who did not get the sales study why they did not, and improve their methods and their manners. This latter is respectfully handed to the trade paper that perpetrated a malodorous atmosphere in the display page referred to.

The Introduction of the Washing Machine as a Side Line for Piano Dealers a Revolutionary Step in Merchandising—An Incident of Many Years Ago When the Subject Was First Brought Up.

Following the move of the Boston piano dealer who added washing machines as a side line, there now comes George Q. Chase, president of the old established music house of Kohler & Chase, of San Francisco and Oakland, California, with an announcement that he has further departmentized his business by the adding to the electrical department a washing machine department. The further information is given that within a few weeks additional lines will be installed. The Rambler finds here that instead of adding pianos to a department store, a piano house is adding departments to the business that is creating a department store out of a piano store.

All this takes us back some forty years ago when C. B. Harger, the Chicago trade paper wit, made some remarks about the addition of a washing machine to a piano with five pedals and other extraneous devices to attract piano sales, this through the energetic methods of George P. Bent, now retired and devoting his time to literary pursuits. C. B. Harger, by the way, is living in the same city with George P. Bent, Pasadena, California.

There is no doubt but these two genial wits get together at times and talk about old days when the intimation was made that a washing machine department might be added to the various devices that George P. Bent inculcated into the well known Crown piano. Mr. Harger is probably the only man known who retired from the trade paper business and followed a life of ease. George P. Bent is one of the very few piano manufacturers who has followed in the footsteps of the genial gentleman whose wit was so brilliant. It might also be said that Mr. Harger is one of the hand-somest men who ever had to do with pianos. His claim now is that he is classed among the millionaires along the Pacific Coast.

George Q. Chase is young yet. It is said that he is among the millionaires, and can take liberties with piano traditions in the way that is shown in his departmentizing the famous old piano house of Kohler & Chase.




D. J. Nolan,

Past President of the National Association of Music Merchants,

*Who Has Made a Signal Success in Merchandising Pianos and Whose Sales Record for the Past Year
Affords Incontestable Proof That the Piano Still Holds a High Place in Public Favor*

PIANOS AS INVESTMENTS

EW seem to look forward to the day when the new pianos they are buying will become old instruments. Piano history gives many incidents of where Steinway pianos, after years of use, have been sold for what they cost when new. These stories are many and have been related as out of the ordinary—in fact, applying to the Steinway alone. Steinway new pianos of today are good investments. After two or three generations they will prove the same as the Steinway pianos of the past. The tonal superiority is a fixed fact. The lasting qualities have been proven. Why not make the buying of a piano an investment?

